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NEW YORK: SATURDAY, DECEMBER 12, 1885.

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At the Theatres.



otta's engagement began on Monday night rd Theatre, when she appeared n a new version of The Old Curiosity Shop. andience was select both as to quality and s. There were several reasons for the ty of vacant seats in the parquet and ries, the chief being Lotta's hearty averon to papering and another the sudden fall of the thermometer, which depressed business all over town. The dramatization of Dickens' tory used at present by this actress is the k of the great novelist's son, Charles s, Jr. In some respects it is an imham's well-known ement, particularly as it rounds out the and varied characters besides condensto four acts the salient points of the nartive. Lotta's acting as Little Nell was as thetic as ever, while in the part of bloness she gave vent to those cuneccentricities of gait, manner and ejacu on that create laughter no matter to what recter they be applied. The little soue's inimitable ways met with the custom-applause and occasioned an evening of de-She has many imitators, but the tricks moers which she originated and which perfectly natural in her sit awkwardly on any ambitious young women who from ne to time have vainly sought to copy them. Lotta is as attractive as when she first skipped to the regard of our public, and it is to be oped that she will long continue to spread sunlight in the pathway of her admirers. This work a day world has so many cares and sorows for its wayfarers that this bright and irrupy little woman, who scatters mirth like ps wherever she goes, should be prized efactor in her own delightful way. der company gave support above the aver-ge. P. A. Anderson's Daniel Quilp was a et embodiment of that grotesquely ersonage in make-up, carriage, acand aspect. His acting at the point ced under arrest was extremely clever, and e audience were not ungenerous in swarding it with the usual tokens of appreciaon. Mr. Anderson, who has for several seaons assisted Lotts, is a valuable coadjutor. Swiveller's whimsical humor was excelntly delineated by Frank Carlyle: J. H. ave a rather careless performance of n Brass; but a man who combines the duties of stage manager and actor is always handicapped in the latter capacity. Bertie Cooks played Kit earnestly and intelligently, while Frank Parker demonstrated his protean qualities by doubling several parts. James Mahoney was in spots acceptable as Grandfather Trent, but in the effort to make his voice iled and bordered on the ridiculous. His s, moreover, was altogether too slow, times he actually retarded the action of the play by inconsequential elaboration in this direction. Adelaide Eaton was sufficiently mannish as Sally Brass, while Eisje Gerome pured as the warm-hearted Mrs. Jarley, Miss es's efforts to conceal her pretty manners nore successful than her attempt to diser pretty face beneath the make-up of alderly wax-work exhibitor. The scenery was poor indeed, with the exception of the ard set, which, although not particuarly artistic, was effective when compared with its companion-daubs. Next week Lotta will be seen as Denise de Flavigny in Nitouche. ce we first saw our little star as the mischievous convent-girl, Judic, the creator of the part, has tried her hand at it in our midst. We st confess to honestly preferring Lotta's entation of the character.

A Parlor Match kept a large house laughing or two hours and a half at the People's on day night. William Hoev's eccentricities as Old Hoss are highly hilarious, while Charles ins takes an equal share in the manufacture un as McCorker. Minnie French's Innocent Kidd pleased the spectators, while the industrious efforts of the other members of the comwere greeted with more or less approba-The musical selections strung through the three acts of the piece were fresh and en-Next Monday Maude Granger will seen here in The Creole, or Article 47, as it er known.

Grand Opera House was well filled on and Mile. Aimee played the little nilliner, Jacotot, in Mam'zelle to a very and friendly body of spectators. scellent form, to borrow an exfrom the vocabulary of our n, and her performance was

ing of some chansonsettes drew forth several encores. The company is more than equal to the requirements of Messrs. Jessop and Gill's comedy. Tupper was well played by Russell Barrett; Newton Chisnell made the café chantant manager very funny, while Leo Cooper as Bob, and Archie Cowper as Leslie, were entirely satisfactory. A special mention is due Lester Victor for his capital work as François, the mysterious Frenchman. Laura Wallace as Mrs. Tupper and Charline Weidman as the aspiring servant-girl were efficient. The piece was mounted in an adequate manner. The scene in which several of the characters figure in different parts of the auditorium was received with shouts of laughter. Next week, Her Atonement.

M. B. Curtis drew a fair house to the Third Avenue Theatre on Monday evening, when he acted his familiar part of Sam'l Plastrick in Sam'l of Posen. Age does not stale nor custom wither the infinite quaintness of Mr. Curtis' impersonation, and the spectators on the occasion in question were as tickled as usual with the Hebrew drummer's shrewdness, fertility of resource and adamantine gall. He was very well supported. Albina de Mer's effectively dramatic work as Celeste, the French adventuress, has so frequently been commended that to single out its merits now would be entirely superfluous. Byron Douglas was handsome, manly and earnest in the part of Jack Cheviot. He is a clever jeune premier. Andrew Weaver as Phootlight, Charles Rosene as Uncle Goldstein, and Fanny Denham Rouse as Mrs. Mulcahy, gave those well-worn parts amusing interpretation. Florence Roberts made a satisfac tory Rebecca. The piece was nicely put on. Next week Henry Chanfrau will appear at this house in Kit, the Arkansas Traveller.

A translation of Zola's L'Assommoir, by Carl Saar, was the production at the Thalia Theatre on Monday evening, which was also the occasion of Herr Mitterwurzer's first appearance on that stage. The house was fairly filled, which is a rather unusual occurrence at this theatre. Why Herr Mitterwurzer should have chosen a play during tour acts of which he has almost nothing to do, and where he has no opportunity to show any of the qualities which have made his fame, it is impossible to understand. The play itself is a dry, monotonous composition, and possesses little of the realism and touch of the novel. If condensed into a one-act piece, it would be admirable. Dragged through four weary acts, full of platitudes and empty talk, simply to afford an opportunity in the fifth for one strong scene, is drawing the line too far. But it can almost be said that one was fully repaid for awaiting the end to be able to see the magnificent piece of acting it afforded. Herr Mitterwurzer's work in the delirium tremens scene was really ine. The gradual submission to the overpowering passion of drink was portrayed in an extraordinarily vivid manner. But that which aroused the audience to a full sense of the actor's power and to a pitch of enthusiasm which did not seem possible in the first four acts, was the finale. It would be possible to write more in detail of the study which such a scene requires, but what we have said suffices to show that in some respects at least Mitterwurzer has not been overrated. His support was, as usual, efficient, although most of the characters are small and thankless. Fraulein Fanto as Gervaise enlisted the sympathies of Walter as Poisson acted with force and spirit The mounting of the play was comparatively good. The performance was repeated on Tuesday and Wednesday evenings.

Lizzie Evans opened her second week at Tony Pastor's Theatre, on Monday night, in Fogg's Ferry, before a good-sized and goodnatured audience, who grasped the points of the play quite enthusiastically. The piece was put on with handsome new scenery by D. B. Hughes, the mill set in the third act receiving a round of applause. This scenery will be carried on the road with the company. Fogg's Ferry has been very greatly improved since it was given at this house two seasons ago, and the character of Chip gives Miss Evans ample opportunity to display her marked ability as a comedienne. She is a thorough little actress. equally at home in humor and pathos. She does not overdo and her methods are original. She differs as much from Lotta and Maggie Mitchell as they from each other. The com pany gives an even, effective support. The old ferryman of Henry Scharf is a model rendition, true to nature in both make-up and acting. Steve Corey is a clever young comedian, and he sings capitally. His style, however, is somewhat loud and exaggerated; it might be toned down with advantage.

Through inadvertence, a notice of Miss Evans' first week at Tony Pastor's was omitted from last week's MIRROR. She appeared to good business in The Culprit Fay and Florette.

has been embellished latterly with one or two novelties, and it is now more enjoyable than before. The extravaganza apparently has yet a long career to run.

Hoodman Blind has drawn large audiences to Wallack's since the opening night, the re-

last week. It will doubtless draw for some time to come.

The great success of Saints and Sinners at the Madison Square Theatre suffers no abatement. The house is crowded at almost every performance and there is a rush for seats in advance. Mr. Jones' play is the soundest dramatic hit of the season.

Nothing that Mr. Harrigan has produced during his career has more instantaneously caught the public than his latest, The crip. The new Park Theatre is nightly resorted to by large and hilarious audiences.

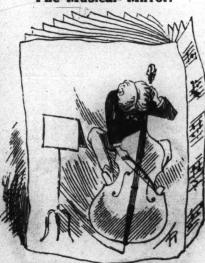
The seventy-fifth performance of Romeo and Juliet at the Union Square Theatre approaches, and the gatherings are gratifyingly amerous and appreciative. On the seventysixth performance, which will occur the afternoon of the Saturday succeeding Christmas, Miss Mather's autographic souvenir will be distributed. An active demand for tickets for this occasion has already begun.

The Lyceum Theatre has become a favorite rendezvous with our fashionable folk, who find much that is diverting in One of our Girls. The piece is admirably acted and faultlessly staged, so for once the swell element has shown good sense in its preference.

Adonis is a subject which has been so much vritten about that to say anything new of the Bijou attraction is well-nigh impossible. The story is but a continuation of good business and popular tavor.

Few believed that the experiment of establishing a permanent magical entertainment in this city would lead to a successful outcome. but Manager Brotherton has performed the miracle at the Comedy, where Kellar is still delighting crowds with his unique and mysterious entertainment.

The Musical Mirror.



Die Walktire at the Metropolitan Opera House was given, from a purely musical standpoint, in a magnificent manner. The band, always to be considered first when the music of Wagner's music-dramas is concerned, was good enough for a grand symphony concert. Seven contrabassi, nine violoncelli, and the rest in due proportion; real trumpets, not cornets pretending to be trumpets; a corno di bassetto of excellent tone, as rich and mellow to the ear as a ripe peach to the taste; harpin fact all that was needful and to spare, of the best quality. It was a luxury to repose upon the billows of sound that seemed to fill the immense theatre with a sea of music rolling and swelling in that voluminous strength that Wagner alone knows how to uevelop in all its power and beauty of tone from mere wood, brass and catgut. The singers, or, we should rather say, the musical declaimers-for truly the Wagnerian declamation is as far removed from singing as is politics from poetryvoiced forth their interminable dialogues with full round voices and that distinct enunciation that is, or ought to be, a lasting lesson to our slobbering vocalists, who sacrifice the words, by which the music is to be understood, to mere loudness, and to whom it is indifferent whether the book be in German, Italian or English, inasmuch as they sing in a dialect of their own which is none of these, but rather resembles the bellowing of wild bulls or the screaming of steam whistles. The acting was dignified and appropriate, and it was not the artist's fault if the theme of the drama was so impossible to be utilized on a mundane stage as to cross the step that separates the sublime from the ridiculous, and to provoke smiles instead of awe. Fraulein Lili Lehmann, as the Wallile. or maiden of the mist, the favorite "chooser of the slain " of Wotan, or Olin, sang her wild, weird music in a manner that we think perfect. That strange, unearthly strain that could come from no other brain than that of Wagner, or one of the ancient Norse Skaids. "Hoyo-to ho Heiaha-ha ha!" came from her lips like the cry of the breeze among the mountain-tops and cliffs. The full, rich tones Evangeline at the Fourteenth Street Theatre of Herr Fischer's grand basso gave due solemnity and effect to the sonorous utterings of Wotan, the All-Father. The magnificent declamation and clear, true tones of Fraulein Brandt did full jus tice to the very dramatic voicing of Frica,

the Earth Goddes; and wife of Wotan Frau-

lein Slach looked as beautiful as a Norse

and sang divinely also as Siegelinde, and Herren Stritt as Siegment and Lehmler as Hund ing, the robber, did all that needed be done for their parts. Herr Stritt is not a tenor in the true meaning of the word, but a high baritone; his lower and his upper notes are full and resonant, but between comes a space in which the notes are weak and uncertain, as is always the case with voices forced out of their natural limits. So much for the musical part of the programme. One has only to glance at any portrait of Wagner to see that in that square face no sense of humor is mirrored. His mediæval mind could see nothing absurd or comical in the heavy-sterned angels and gods of the old Teutonic painters, nor is the wild Walkure the impersonated wreath of morning mist, gingerly picking her way down a stage "run" in a property helmet and shield, and steadying her steps with the aid of a property spear, and leading a mild old circus-horse who represents the elemental hurricane, but who is so careful of his footsteps that he puts his nose to the ground at each move to smell if there be any danger, and who treads on the tail of the wild Walkure's skirt in a most mundane manner, in the least repugnant to his sense of artistic fitness. Wagner was a German of the Germans. Imagination, not humor, was the chief characteristic of his mind. Shut your eyes, and in his music you hear the elemental uproar or the sighing of the groves. Open them, and you see a lot of dumpy men and women, in kilts and hauberks, with sea-gulls wings sticking out of their helmets, who are supposed to put before us the dead powers of the infinite-the Ægir, the causers and makers of all. To the purely Teutonic vision this is possible. The German can look on, listen and shudder; the American looks, listens and laughs. If it be irreverent to present the Son of God in human form upon the stage, then must it be doubly impious to present God himself, and yet that is what happens in Wagner's musicdrama. Wotan, or Odin, is the Father of Allthe Dyaus-piter,"-Our Father which art in Heaven," the Creator of all things that have been created, without whom nothing can exist, "in whom we live and move and have our being."

Father of all, in every age,
In every clime adored,
By saint, by savage, or by saze,
Iehovah, Jove, or Lord.

And yet here we have him in the person of a short German in a Roman armor, kissing his favorite odalisque, Brünhilde, and in a fit of jealous spite condemning her to eternal punishment because she dared to disobev his imperial ukase in favor of handsome young Siegmund. The much talked of but seldom listened to Trilogy will never be in favor with an Anglo-Saxon or Anglo Saxon American public, for the reason that we are apt to see the comical side of things and would rather hear the sublime music without having our eyes annoyed by the prerile stage-play, or our good taste affronted by the coarse myths of our remote and barbaric ancestors.

Some carping critics, who like to sneer down all things young because of their own decadence, have found fault with Walter Damrosch as a conductor of Wagner's music. In the progress of the Walkure we could detect no shortcoming, and besides, cant apart, music like that of Wagner is infinitely easier to conduct than the ad libitum style of Italian opera in which the conductor has to play and follow

The performance of The Black Hussar by McCaull's Opera company presents hearly the same features as on its production in this city, save that George Boniface has replaced Digby Bell in the part of Piffkow, the factotum. Lilly Post has improved vastly as a singer, and looks as pretty as ever. She now attacks her high notes with rare clearness and brilliancy, and may fairly claim a high place among leading soprani in light opera. She is still more improved in her actng, which is now full of spirit and grace Miss Jansen is just as trainante as ever, her voice as rich in that curions telling quality that marks it distinct from other mezzi-soprani, and her quaint languor even more seductive than formerly. Mme. Cottrelly is just the same unapproachably comical Barbara as ever. Messrs. Boniface and hopper are very funny in that peculiar style that has obtained of late among our comedians-a compound of circus clown and masher, which we do not enjoy at all, but which the audience does, evidently. The fault of the present production is the weakness of the hand which although it may do well enough for a travelling company, is not nearly full enough for town. At least four first-violins, two second, two viole, two celli and two bassi are required to give anything like due effect to the accompaniments, and we have about half that number. The costumes were rich, appropriate and varied, and the pith of the performance, Read the Answer in the Stars," made its u ual success.

There is nothing to note about the true Mikado at the Fifth Avenue Theatre. Crowded houses every night; long lines of carriages before the door; a perfect performance, and public favor have put it above criticism or praise.

For they are right, And we are right, And a'l is right as right can be.

The replacing of Miss Lucette in the part of Amorita at the Casino by Miss Schelling has resulted in a very pleasing recognition of untaining qualities. Her sing ceipts having increased at each performance maiden of half-heavenly descent ought to be, assuming merit. Miss Schelling is encored the engagement I cannot say.

every night, and, we must allow, deservedly, Of course something is to be allowed for sympathy on the part of the audience, but the young lady does exceedingly well. There is a great deal of latent talent in the Casino company, and we trust to see more of it brought out yet. Hitherto some occult influence seems to have obscured unassuming people of talent to the injury, we should imagine, of the gentlemen who have shown such good sense and fit-ness in the management of this theatre. We want a school and an opportunity for rising artists on American principles.

Cancelling Dates.

The manager of the Haden Opera House, Columbia, Mo., sends THE MIRROR the following letter, which brings again to the surface a question that has frequently been discussed in this journal:

in this journal:

DEAR SIR: — Cannot you 'inaugurate some system whereby the liability of a contract made between the manager of an opera house and the manager or arent of a travelling attraction will fall equally on the shoulders of both? The arrangement at present in vogue makes the manager liable to his patrons for contracts or 'cokings made by combination managers who act in bad faith, merely signing contracts to hold as a makeshift in case they do not succeed in getting into a more desirable town. This is all wrong. It places the local manager in a false position with the people who patronize his house. He announces that he has booked such and such an attraction for a certain date. Two or three days before the time comes a letter from the "unliable" agent or manager stating that he cannot put in an appearance with his company and to cancel the date. The consequence is that the public loses confidence in the manayer, and he in turn loses confidence in the dramatic fraternity. Honesty does not harm anybody. If things have come to such a stage that the word is absolute among the profession, then let us coin a new word that will take its place and produce honest results.

Respectfully yours.

Respectfully yours, C. C. SHERWOOD The dishonorable custom of cancelling dates without warning has outcropped from the present combination system. It is not commonly practised by managers of travelling companies in good standing, but occasionally even men of this class, who would become indignant if their business integrity were impugned, are guilty of the unbusinesslike and unprofessional act. It is but fair to say that the local managers are seldom found applying the same tactics and shutting out companies booked with them. But when now and then this does happen, the travelling victim raises an immense hullabaloo and manifests a decided objection to having his well-laid plans

upset in so summary and arbitrary a fashion.

Our advice to our correspondent and all other theatre managers having similar grounds for complaint, is simple and can be briefly stated. It is that they watch our provincial columns for intelligence of unjust cancellations, and in dealing with the travelling managers addicted to the practice use the utmost caution or decline to book their attractions altogether. Of course this latter alternative would be useless unless adopted generally; but should the policy be carried out vigorously and universally, the oftending parties would soon be taught the necessity of regarding the rights of others and conduct their affairs on sound business princi-To protect himself the local manager should make it a rule to decline to negotiate for the appearance of companies that have left his brethren in the lurch. For a confirmed cancellor of dates is likely at any moment, in an en-deavor to better his profits, to give the confid-ing local manager the slip.

Eating and Singing.

A serio-comic journal has recorded the fact that operatic singers, especially tenors, are devoted to sausage and lager-bier. This proclivity, it is asserted, aggrieves their fair admirers. Our worthy contemporary labors in a wrong direction and goes quite wide of the mark. The two loves act independently, each in its separate sphere—the tenor may be a good tenor, and the sausage may be a good sausage, and all the same with the beer.

We might go further and say he who has not a nice palate to relish the sausage—allowing that to represent all like delicaciesmay be accepted as possessing a good ear to to enjoy the voice of a first class tenor. We account for the bibulous and stomachic grasp of singers to the fact that they are mighty a sorbents of good victuals and condense, as ina jar or can, the very juice and aroma of what they eat and drink to turnish the great motive power demanded by their vocal efforts.

For a fact we are assured that all the leading prima donnas and tenors have had their favorite beverage and their special condiment served to them at the crisis of a grand performance. With one it is a mug of Burton pale ale; another sends down his stalwart throat a decoction of Santa Cruz tipped with lemon; the basso smashes a string or two of bolognas; another throws himself upon roastbeef, with perhaps tomato sauce.

How do we know but that a secret prompting, according to the theory of hygienic experts, directs the vocalist to the succulent sausage, which being daily enfiltered, emanates in due course from the throat of the basso as a low guttural of impressive depth and sonority, and that the soprano reaches a high C by the lift derived from an extra fillip of Pom-

In truth we may earnestly call the attention of elocutionary and vocal students to a carefuls-lection of their diet, and seek steadily that line of deglutition and digestion which ministers most efficiently to tone, volume and utterance. This and all cognate pursuits of genius have, from the earliest period, found their ozone in a proper and pertinent m.nu.

Miss Anderson in Boston.

Marcus Mayer, advance agent for Mary Anderson, arrived in the city from Boston on Monday, and to a MIRROR reporter spoke very cheerfully of the business done at the Globe Theatre by the tragedienne.

"The receipts so far are most decidedly encouraging, to say the least," he said. "On the first week Miss Anderson played to \$15 600; on the second to over \$14 000, and there is no doubt she will play to over \$15,000 again. That will be a better business than was done by Booth there, and better than Irving did on his return engagement at \$2 50 a seat. The prices Miss Anderson's manage-ment are charging at the Globe are \$1 50, but that is the price almost all over the house. The advance sale for the third week is even Whether the larger than it was for the first.

The Giddy Gusher.



I've been abroad since last my sunny smile illumined THE MIRROR. The late John Phoenix used to describe some chemical or mechanical process "known only to God Almighty and Mr. Paine, of Worcester, Mass, and you'll find plenty of men to-day in the Rastern States, who, speaking of their partnership with Providence in some great work, say "I and God." This good opinion of self is not confined to the male animal. I think for genuine conceit, insufferable importance and rank airs, a journey to Boston is the quickest way to get the greatest quantity of female way to get idiocy I know of.

It begins at Hartford. The Hartford woman is quite a departure from the New York article. At that place the incipient crank sets in; at Springfield it takes on a deeper shade, and at Worcester it rages with true Bostonia virulence.

The doughy complexion, the eye-glasses, the scientific assertiveness of the Beantown woman is all there. I had occasion to stop a night at Worcester at the Bay State House, and I don't know when I have been so much

Time was when the Atlantic Monthly was the correct periodical for Yankee consumption, but it seems to be superseded by the Century. The æsthetic cover has something to do with its popularity, and it looks well; its bistre back and wild lettering has an air of intellect. The December number was just published, and I think seven out of every ten Worcester women were taking Centurys.

Dinner occurs near the centre of the day down East, and at six and later they take a nondescript meal called a supper tea. Hot griddle-cakes have the call at this feed. They must cook a thousand cakes every night at that Bay State Home.

The pasty-looking ladies of that hotel meandered down about seven with their Century's adjusted, their glasses-it's incompatible with intellect to have good eyesight-and opened on cakes and syrup. I sat opposite a most aggravated specimen of the genus.

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A putty-complexioned woman, who set her Century up against a milk-pircher, bent her eyes on a chapter concerning "Molecular Circumspection." and blindly shovelled in the cakes. A passage of great abstruseness would absorb her. She would pause in the good work and abstractedly poise a forkful of buckwheat and molasses in mid air; recover, and feed herself with a gulp. She was simply fascinating. I couldn't leave off watching her. I asked the master if the funerals from indigestion took place in the house, or if they sent the bodies home to the friends. And he told me the cakes were not immediately fatal. They generally lingered long enough to pay their bills and leave.

A thin, little man was Charley Wilkinson, who runs the Worcester Theatre. The cakes have blown him up beautifully. He's as wide out as he is high up just now.

Tony Hart's rolypoly family reside in Worcester. I don't believe beans and cakes enter largely as factors in that family. The dear old father and mother have been in this country forty years, but the stamp of the Emerald Isle has never been obliterated from their faces or their hearts, and it is quite refreshing in a town given over to Centuryreading griddle-cake eaters to meet such sturdy, jolly, real men and women as the Cannon family.

A certain class of sporting people have, with a few exceptions, passed away. Such horsemen as Hiram Woodruff, such old sports as Tom Battelle, are long ago dead; but in Worcester there lives a patriot named "Pug" Wesson, in whose muscular frame and rollicking face glows the fire and fun that made the sports of the olden time vastly superior to the specimens of the present day. Take the Dwyer brothers of this racing period and the Golden brothers of the Mystic Park. There isn't a horsehair on their heads. They could call on the Episcopal Advent Conference and pass themselves off as country clergymen, so unlike turfmen are they in appearance. But you take Wesson and put him into clerical black, with a white choker and gold-rimmed spectacles, a volume of Watts' hymns in one hand and Scott's Commentary in the otheryou never would ask him where the text was going to be, but sing out at once: "Hello, old sport, what's this disguise worn for?"

He's horsey. he's doggy, he's fighty, he's can hear of, to those who will take them by

bully, from his iron-grey-cropped head to his active feet. He's a record of the turf and ring. when there was a turf and ring. It's a pleasure to sit in the little old-fashioned bar and talk over real sporting times opposite a fine steel engraving of Heenan taken before he went to Europe, and surrounded by quaint old colored prints of race-courses, the Epsom and the Darby, and lithos of the famous mares Flora Temple and Lady Suffolk.

Yes, amid the bean-baking, cake-eating citizens of Worcester, there are some very good things in the way of men; and "Pug" Wesson and Pa Cannon, Tony Hart's father, are two of 'em. I heartily enjoy their companionship, but I'm mighty glad to get back to New York. We're a very human gang here, and mighty few of us are troubled with cranks. or strain ourselves to make an impression. To have a good time seems to be about the size of our usual aspirations. Putting on airs is a business that occupies a very slim number of the community.

I trotted in Friday night to see Nat Goodwin. At eight o'clock the authorities had stopped the further sale of tickets at the boxoffice and Governor Duff was watching the hundreds turning away disappointed from the door with an expression of disgust. If only we could look ahead a little way, how differently things would be managed. If the gift of second-sight had been James Duff's last May, he would have got his Mikado on deck the Fourth of July, and it would be under full canvas at this precious minute. Had the gift of prophetic vision been his in September. Nat Goodwin and Duff would be clinking glasses next Fall, congratulating themselves over a year's splendid business with one play.

There's no earthly reason why the Rink wouldn't play as long as Adonis, with occasional reconstruction. It makes me mad to see anything interfered with as Nat's big hit was.

If theatres have minds of their own, and I think some of 'em have, the Standard must be the maddest of the party. To feel itself crowded with the best people in town one week, to be shaken up the jollity and merriment of a delighted city, to be stuffed with fun and frolic and the pranks of youth up to Saturday night, and to enter on a scene and season of chestuuts and Autumn leaves the next Monday, is not hilarious. The Standard must have had a nervous headache in the flies and the colic in the orchestra, as the wind blew through rows of empty seats.

I was telling the oldest inhabitant of Highbridge about Nat and how funny he was. "I'll go down and see him this week," said he.

"No, you won't," said I. "He's not playing; Lotta is doing the Marchioness there this week."

That old man fell out of his chair as 'if he'd been struck with a club.

"What?" he groaned, as I helped him up. "It can't be. Aaron Burr and I went to the Richmond Hill Theatre to see her in that play the week Burr shot Hamilton over in Hobo-

This is valuable, as settling the question often asked, if Lotta played the Marchioness before she was born or after.

I'll tell you when a theatre felt awful bad at having a cracking success taken off at the very outset of what promised to be a phenomenal run. That was the Fifth Avenue. Harry Modjeska, then entirely new to this city. He had made some dates outside. When Mocjeska hit the town with Camille-the theatre was packed night after night-he Provincial places heard of it and began to look round for something to fill the Modjeska's time, knowing she would make her hay here. Not so, Sargent. He was suddenly filled with money and great business honesty. The engagements must be met though the heavens fell, and the poor old Fifth Avenue had a \$2,000 house Saturday night and a \$200 one the next Monday.

These sudden falls in the receipts are ruinous to the health of a building. I sat up a good many nights with the Fifth Avenue after that when I did not think it would live to see another. For years it was an invalid, and I don't think it's very robust now.

Yes, indeed, New York is the place to live in if you live in America. Whenever a shade of discontent crosses my youthful brow I take a clean collar and strike out for some other town. Three days brings the prodigal daughter back in the wildest sort of thankfulness.

In this happy frame of mind I'm going to have a photograph taken, and along about the holidavs present it to my constituents of THE MIRROR. It will be invaluable to frame and hang in every family as a chart, a guide, a compass by which to steer the domestic craft. In cases of sickness it should be taken instead of rve and rock; in moments of doubt it should be played instead of a trump; as an appetizer it's proper place is on the buffet next the Angostura Bitters, and as an anodyne, a soother, it's place is over the head of every old maid's bed in the land. These the photographer and I consider to be just and sufficient reasons for taking the picture.

There will be no advance in the price of THE MIRROR in consequence of the publication of this portrait, nor any reduction that I

the quantity. Just the simple, plain price will be asked therefor. Therefore look out for the forthcoming event, the cheering, invaluable frontispiece of your GIDDY GUSHER.

#### London Gossip.

LONDON, Nov. 21.

This week, Thursday, was the American night at Covent Garden concerts. Mrs. Thayer made a brilliant success on the occasion This lady is a highly cultivated artist, and does all her work in a thoroughly conscientious and satisfactory manner. Another lady made a success added to those she has before made both in London and Paris. This was Virginia Rider, a niece of Joseph Whiting, late of the Union Square company, New York. Miss Rider was applauded heartily for her delightful singing at M. Riviere's very best promenade concert of the season. She is one of the few really accomplished American lady singers, and it is to be hoped that she will be wall received in New York, where she shortly appears for the first time professionally, sailing thither this month.

The same evening the Browning Society gave their annual performance at St. George's Hall, when the variously regarded poet's fiveact drama, Colombe's Birthday, was played before an audience who worship Browning as a sort of religion. Alma Murray played Colombe excellently well, and was capitally supported by Leonard Outram as Valence. It is hardly worth while to discuss this mysterious poet with any expectation of comprehending him, so it need only be said that the hending him, so it need only be said that the cast struggled bravely with the blank verse. Mr. Webster, a grandson of the great Ben Webster, comedian, was rather lacking in robustness, but he made up for this somewhat in his good looks, Bernard Gould, as Melchior, his confidant, read the best of any one on the stage, of the gentlemen, and he continued to make a short and thankless role stand out prominently. Messrs Foss and Cordova were melancholy and wearying. To their credit be it said that they knew their lines, dead letter perfect, which in Browning is no small achievement. The other members of the company, all being high-class amateurs, were more or all being high-class amateurs, were more or less elocutionary, as amateurs have a way of

Possibly they have been attending the Exe-

Possibly they have been attending the Exeter Hall lectures on elocution. These lectures are being given each Wednesday evening during November. The Rev. Alexander J. D. Dorsey, Professor of Public Reading is King's Coilege, gave the last one. The lectures are arranged for by the committee of the Open Air Mission, and especially to London's lay rather than theatrical workers.

However, speeches of all sorts are now in order, in political circles especially. This fact has been taken advantage of by Mr. Stuart's company in the provinces. This week, during the performance of Borrowed, in Barrow-in-Furness, a Conservative candidate addressed the house between acts first and second, and a Liberal candidate between acts second and third. As the manager remarked to a friend, it was "a sort of Jumbo way of dramatic management, bot it served its purpose of filling the house." All's fair in love and war, and the play.

the play.

Alice Chandos continues to make a brilliant success, and her large circle of London friends repoice at the little woman's good fortune so

ri:hly deserved.

The company goes on tour again in March, returning this month to London. Dates are filled for the entire Spring season.

Alice Lingard shortly goes on tour—her first provincial, by—the—way—in a comedy written for her by Wilson Barrett and Clement Scott. This tour begins with the close of the Haymarket season of Dark Days. At this theatre on Dec. 2, Angela Fenton will play Fron-Fron at a morning performance. This lady is a swell amateur recruit to the regular dramatic ranks. Mrs. Compton Reade is also a recruit to a new profession. This lady made a considerable success in her first appearance at the Vandeville in Portis. She has a capital stage

presence and a musical voice. One can endure amateurs if they go about getting regular engagements in a business like manner. But what patience can one possibly have with the presuming novice advertisis a leading London daily last week as follow

"A London actress, with a most attractive company ready, and in treaty for a leading West End theatre, desires a partner, a gentle-man of means and good social position. Address Miss Blank," etc.
This sort of balt sometimes catches the un-

wary financier, who is pretty certain to lose I us cash with amazing rapidity. It is certain that amateurs often surprise audiences by their cleverness, but it is by legitimately going about their first appearances, Mrs. Compton Reade, before spoken of, placed herself under the stage direction of Carlotta Leclercq. This admirable instructress presented d programme at the Vaudeville, made up of leading scenes from Romeo and Juliet Hamlet and The Merchant of Venice. Mis Horlock, who recently made a successful de but at Ladbrooke Hall under Miss Leclercq played on Thursday very charmingly as Juliet and Ophelia. Miss Leclercq proposes to give three performances with her pupils on to give three performances with her pupils the 24th, 25th and 26th of the current mo at the Alexander Theatre, Southend, in aid of Mrs Horlock's Holiday Home for Ailing Work Gtrls and Children of the London Poor, truly benevolent institution.
In the name of "sweet Charity," people in

variably respond in money and crowds. To going people are ever generous in this re spect. The benefit of Harry Jackson's widow takes place next Thursday at Drury Lane Theatre. There is to be a scene from Falka, the closet scene from Hamlet, with Wilson Barrett as the Prince of Denmark and Miss Leighton as the Queen; the first act of The Candidate, the first act of Human Nature and a scene from The Vicar of Wideawakefield. The Novelty Theatre company will also appear in a burlesque melodrama in one act, and the beautiful Kate Vaughn will dance. Falka is to be withdrawn from the Avenue Theatre in week's time in order to facilitate the alterations and improvements in the house production, early in December, of Messrs. Reece and Farnie's burlesque of Kenilworth, of which your correspondent lately wrote. This burlesque is to be produced on a scale of

unusual gorgeousness.

There is amusement and to spare in London,

for if people cannot afford theatres, they are privileged to avail themselves of the free entertainments in plenty. Every Thursday at the City Temple, a very enjoyable free concert is given under the direction of E. Marshall. Again, on Tuesday evenings at Falcon Square Chapel there are given some pleasant invitation receptions in the lecture hall. A. A. Wood this week delivered a lecture, illustrated with lime-light views, entitled "St. Petersburg and the Crimea." The charge at these receptions is only a penny, so they are practically free. No one who likes recreation can find fault with this modest fee. Next week will be "Welsh Night," and views of Welsh scenery will be illustrated by vocal and instrumental music, under the management of Miss Crome, the organist of the chapel. No one need be lonesome in London town, for the people seem to agree that amusements are to be greatly desired, "all work and no play" making Johnny Bull "dull" as well as the time-honored "Jack," of nursery renown.

A. W. for if people cannot afford theatres, they are

#### Admitted to the Forrest Home.

The perseverance of well-known stage people and journalists has so far penetrated the red tape and circumlocution of the Forrest Home as to secure the admission of two wellknown and worthy actresses to that institu

This (Thursday) afternoon two benefits for the Actors' Fund will take place—of the Brenkthe Actors Fund will take place—of the Brooklyn Grand Opera Rouse and at the Caslao,
this city. In the preparations the order und
enthusiasm of Managers Knowles, Morris and
the Apontons have been at high pressure for
some weeks. The Grand Opera House programme includes an increased orchestra under
the baton of Colonel Theodors Morris; third
act of The Silver King, by the Bango-Mackcompany; Recitation, by Fred, Pauldingplane soile, by Jerome Hoptins; messed
act of The Colpnit Fay by the Lisei
Evans company; Recitation, by R. [S. Mantell; singing, by members of the Thalis Theatre company, and the fourth act of Camille,
with Bertha Welby in the title role; Edwin
Knowles as Armand, and good support. The
Police and Fire Departments have been assisting in the sale of neats, and a hig boase is

### Professional Doings.

-Wesley Sisson is Ill and co

-Bidwell's stock company is still dols large business in New Origans.

—Manager Wareing, of Hoboken, is about to build a \$60,000 theatre in that city.

— Lillian Wilson is assigned to the part of Gracie in the Rat-Catcher at Niblo's.

Gracie in the Rat-Catcher at Niblo's.

—Irene Ackerman is looking for an engagement for leading business or comedy.

—Arthur Rehan writes that his business with A Night Off still continues to be prosperous.

—Inre Kraify has left for San Francisco to arrange for a long run of Around the World.

—J. C. Kenny, musical director for Roland Reed, spent Sunday in the city with his family. -L. J. Vincent directs the stage at the Brooklyn Grand Opera House Actors' Fund

—J. M. Wood, the theatrical architect, is drawing plans for a spacious new Opers House at Franklin, Pa.

—Next Sunday will be a Strauss night at the Casino, nothing but compositions of the great waltz-king being given.

—Jennie Satteriee, after two years absence, is again in the vandeville company at Hyde and Behman's, Brooklyn.

-Henry Chanfrau is playing his second en-gagement this season at the Mount Morris catre, Harlem, this week. -Minnie Radcliff, the young and pretty in-

enue with the Florences, is making darguerite in No Thoroughfare, -The Shadows of a Great City will lay off

next week, resuming its tour Dec. 21 at Heuck's Opera House, Cincinnati. -At the Chestnut Street Theatre, Philadel bia. Jack-in the Box will have its first Amercan production. Carrie Swain will be the

-Rose Coghlan's management is already filling time for '86-'87—an evidence that her present tour is meeting all the success claimed for it.

—Adelaide Moore has engagements to fill in Cincinnati, Pittsburg and Brooklyn. Her reappearance in this city will occur during the

-This week Lillian Russell is engage wrestle with the one-night stands of Central Illinois. Next week she opens at Hooley's,

-Lawrence Barrett will produce Victor Hugo's Hernani for the first time at the Chestnut Street Opera House, Philadelphia, New

years the three Frahman brothers was in the city with the May Bio pany, and Charles was there with Russe.

title role. Strauss' Gypsy Bason, which follow Amorita, is the greatest operatic acess ever known in Vienna.

—Thomas K. Serrafio and Eisle Barnes at work on an adaptation of a Spanish pentitled Domas Bianca, which some years enjoyed a run of 350 nights at the San Ca Theatre, Madrid. The author, Don Ca Serrafio, received over \$75,000 is royal from his work. Recently the piece was vived at the same theatre, and again met vexceptional success.

—A. S. Pennoyer has undertaken the m

exceptional success.

—A. S. Pennoyer has undertaken the a agement of Rose Levere, who will star in the Forsakes. Miss Levere is not a not but an actress of repute, playing in years under another name. A good company be engaged. Leslie Gossin and C. L. Grave already been secured, and Frank B is being negotiated with. It is proposed open the tour on Dec. 21.

open the tour on Dec. 21.

—The Ammoniaphone is growing a with the profession. It is an invening the voices of singers and speak is recommended by physicians for the fering from pulmonary or throat is Many professionals have used it wresults, among others Patti, Modjeks Roze and Charles Wyndham. The Aphone is used in the English Royand its use throughout Europe is general. It is very simple in constructions to use.

### VINCIAL



BOSTON.

such he is he delike, and need not recort to questionhis methods. Dore Wiley ands a good impression as
laker flow, a sert of female hoodism, who alternately
most and among the editor. James Mackey, as Pin,
he deriled the editor, is agile and femny; James A. Gilset makes a strong clearneter study of an old vestran
ounger, who might appropriately in given more to do,
the advantage of the pinos; Florence Bate sings well
as not prettily, with a graceful carriage, as the Mosmes use; and others might, be favorably mentioned,
the corrain full to the Wiley-Golden Afair for the last
time as Startely sight; as a legal security, Colonel
Hillian, the securage, informed me, and this work the
a, will be recognitude and will appear and Sunday
sight in Cincinnat, Manager R. E. J. Miles having
mes the performance Friday night and engaged the co.

personation of Cora being received with great faves by large andisences.

Rosmair: The members of the McNish, Johnson and Slavin Minetrals presented H: A. McGlenes with a pair of gold slaves—buttons and a gold locket, suitably inscribed, at the class of their engagement at the Boston Theories—J. B. Manon entertained Allmanadro Salvini as tearth has yeach use day has week. That's the kind of a Winter Scoton is having so far.—Both Salvini senter and junior are at the Adams House.—Hamilton Grilla was a conspicuous feature in a front seat at the Reston Theories at Wednesday's equaing presentation of The Dube's Motto. His applicate of Young Salvini was very enthusiant course or tuler.—J. R. Manon now twen at the Adams House.—Edwin Booth's erason at the Reston Theories begins Dec. st.—Losis Aldrich is Beston.—Mearly the entire front of the orchestra at the Hollin Street Theatre on Thursday night was occupied by theatre parties.

#### PHILADELPHIA.

Regions at the different houses continues variable, the public hard to please. The most important event last west was the presentation of A Moral Crime at a Temple Theatre. This is undoubtedly the best of the plays soon here this season. The plot is strong, hardang and citration intensely dramatic, and the a beart. This is undoubledly the best of we plays seen here this season. The plot is strong, agrange and situations intensely dramatic, and the nation highly artistic. Yet it has proved a failure; settle simply declined to look at it. The main for this agathy can best be found in the title, early seans nothing, and is only calculated to district as to the character of the piece. An of-passet the moral law, which is the law of God, in an and not a crime—a crime being an offence the district of the piece. An offence the district of the piece of man; bears the two words in the title the used together. The remaining reasons as far as they could be discovered, were the deceased, the sectarian opposition professes of the play culminate the professes of the play culminate the fact of the play of the Church, the fact of the play of the character, which finale, although the proposed of the play culminate the bergies, which finale, although the proposed of the play culminate the professes of the play culminate the play culminate the professes of the play culminate the professes of the play culminate the play cu

she need fear but few rivals in her line. Joseph Haworth fully met every requirement of the part of Count D'Albert, being graceful and tenderly true to nature when love held sway, and thrilling his hearers when passion reigned, by magnificent play of body and voice that seemed like a real outburst from the noni. These two artists have shown us the best acting we have had so far this season.

This week La Belle Russe.

At the Chestnut Opera House Robson and Crane have finished their second and last week having achieved an artistic and pocuniary success. This week Clara Morris, to be followed 14th by Salvini.

At the Chestnut Street Theatre Rossina Vokes and her Loudon Comedy oc. have played to light business. Our people little know what they have missed by allowing this co. to come and go comparatively unnoticed. They will wait a long while before they will again have the opportunity of sessing so excellent an entertainment. Rosina Vokas, the merry maiden of the gay quintet that so charmed us more than ten years ago, has lost sone of her sprightliness; her laughter is just as rip ling and musical as of yore; her face is just as mobile, her eyes as merry, her feet as twinkling, and her form as willowy as when she won our hearts in the days gone by. Who can hear her sing "His 'Art was true to Poll' and fail to applaud until his arms sche! And what a charming co. is gathered shoot her. I cannot mention them one by one, for I have mislaid my dictionary of synonyms; suffice it to say that I have seen everything they played and I sever saw a co. better fitted for their work. This week, May Blossom; 14th. Dark Days.

The Wages of Sin, at the Walnut Street Theatre, has been quite assessed him attracting the people and also in affording them contextainment. The play is really good. It postenses an excellent melodramatic plot, plenty of incidents and telling situations and is rich in fine comedy business. Charles C. Maubury as George Brand the Curste, and Charles Overton as Suphan Warfer, won hearty applianse by a breadth

with reverence and love, "may you live long and proaper."

At the National Theatre The Silver King, with F. C. Bangs as Wilfred Denver, has done an immense business, proving both the popularity of this house and that this fine dram has lost nothing by frequent production. Mr. Bangs finds here a part well suited to hiss and is seen to great advantage. The co. was very good and the play finely mounted. This week Dominick Murray; 14th, Kate Claxton.

Adah Richmond and her Burleaque co. presented The Siesping Beauty at the new Central Theatte to large houses. The performance was very entertaining and pleased both the eye and ear. Miss Richmond was an vivacious as ever, and sang several new songs with excellent effect. She has a happy fashion of winning her audiences, without becoming at all familiar with them. The singing of Virginia Ress was much admired, and the rest of the co. were fairly good. W. B. Cabill pursonated the King of Noland, and did it verv well. It carried one back many years to again see Billy in burleague, and revived many hindly memories. This week the Reilly and Woods comb.: Australian Novelty cos., 4th.

Dots: The Sohemian Girl is proving very attractive

This week the Reilly and Woods comb.; Australian Novelty co., 14th.

Dots: The Bohemian Girl is proving very attractive at the Arch Street Opera House. It is well cast and finely staged, and is reaping its reward in large houses. At Forepaugh's Theatre standing room only is still the crv, the attraction for the past week having been Mother and Son, performed by a selected co. with Wm. N. Griffith at its head. This week Queena, with Ethel Tucker.—The Mikado is still on top.—The Eleventh Street Opera House is not large enough to hold its patrons.—I. H. McVicker was in town last week.—William E. Morgan, late conductor of orchestra at the Walaut Street Theatre, has accepted a lucrative position in the Treesury Department at Washington. Prof. Jahob succeeds him as conductor.—The Little Tycoon will be handeomely contumed, and presented by a very strong cast.—Frank L. Gardner was in town last week, and made an arrangement to produce Jack in the Box at the Chestaut Street Theatre.

### CINCINNATI. Y

It would be rather an ardous undertaking to zelect a co. more evenly balanced than the one which produced Hoyt's Tin Soldler at Heuck's last week. George W. Wilson as Professor Vilas Canby, Ismes T. Powers as Rats, his accomplished assistant (at la per hour), and Paul Arthur as the liberal, self-sacrificing hashand, of the stale portion of the co., scored decided hits, while Amy Ames as the Irish domestic farnished one of the very cleverest bits of character acting meen here this season. Luttle Rachel Booth, Isabelle Coe and Victoria Reynolds were thoroughly satisfactory in their respective roles. Wilson's song, "You'll Get There All the Same," was encored nightly. This week Clio, which will be put on in excellent style and is expected by the management to run until soth, followed on latter date by Shadows of a Great City. Modjesha terminated a successful week at the Grand, sh. Much of the artiste's success, however, can be attributed to the clever work of Manager Frohman. As You Like It. originally billed for the matinee programme 5th, was shelved in favor of Camille. The artist is not in the best of health, and at the close of Saturday evening's performance she was suffering so severely us to require the services of a physician. The support was satisfactory, Frank Clement's work in the leading roles being especially good. This week T. P. W. Minstrells, followed 13th by the Golden and Wiley co. in Mugwumpa; soth, May Blossom; seth, Maggie Mitchell.

Sol Smith Russell in Felix McKusick filled out the week at Haylin's with fair results haancially. The play

w. Minstrele, followed 13th by the Golden and Wiley on, in Magwumps; soth, May Blossom; seth, Maggie Mitchell.

Sol Smith Russell in Felix McKusick filled out the week at Haylin's with fair results huancially. The play is avidently constructed for the purpose of affording the star an introduction for his specialities. This week Oliver Byron in The Inside Track, followed 13th by W. J. Scanlan; soth, Louise Balfe in Dagmar; syth, Milton Nobles in Love and Law.

Pat Roosey and his speciality comb. held forth at the People's, the attendance being fairly remunerative. This week the Howard Athensum Specialty comb. 13th, Kernell Brothers comb.; soth, Stephens and Gray co; syth, Wallick's Bandit King comb.

Between the Acts: Ed. Kendall, Oliver Byron's energetic advance agent, has enlivened the town daily by having several youths parade the streets arrayed in all the glory of a jockey's equipment advertising The Inside Track.—Manager Frohmae's foresight in arranging the details of Modjeska's reception 30th at the Burnet House made itself apparent in the attendance which his star attracted during the past week at the Grand, and that, too, in view of the fact that prices had been increased fifty per cent.—Pat Rooney was unable to do his turn on the programme at the People's 4th, the son of Erin being a sufferer from an attack of acute rheumatism.—Mentgomery Phister's play, A Soap Bubble, which was put on at the Grand on syth was favorably received.—It is rumored that Charles Hoyt and Phister will jois forces and at an early date construct a drama

that will "make Rome howl." Well, both are really clever fellows, and your representative wishes them all the lack imaginable.—The Etta Miller co., managed by George Whetford, of this city, which has been playing through the interior towns of Ohio and Kentucky, is reported to have disbanded within the past few days.—Manager Fennessey has tendered. Heuck's New Opera House for a benefit to be given Cincinnati Lodge, No. 6, Theatrical Mechanics Association, on the afternoon of March 11, 1836.—Cincinnati's Christmas week attractions comprise Shadows of a Great City at Heuck's; Louise Balfe in Dagmar at Havlin's; May Blossom at the Grand; Daniel E. Bandmann at Harris', and the Stephens and Gray co. at the People's.—Scenic Artist E. T. Harvey, of Heuck's, has returned from Selma, Ala., where he successfully completed a handsome drop curtain for the recently erected Academy of Music at that place.—Manager John Havlin sustained a serious fall on the stage of his theatre during the matinee performance ssd, and was unfortunate enough to fracture his knee-cap in three places. He has apice suffered seriously, and will be confined to his residence for fully two months, with a possible chance of being lame during life. The energetic little manager is the recipient of sympathy from one and all, and is bearing his affliction with remarkable fortitude.—W. E. Jones, his brother-in-law, and treasurer of the house, is acting as temporary manager of the theathre.—Katherine Rogers, in Claire and the Forgemaster, closed a very successful week 5th, at Harris'.—Milk Gotthold anticipates a large attendance current week, the attraction being Gardiner's Only a Farmer's Daughter comb. The bookings at his house for remainder of month include J. W. Baird's Mammoth Minstrels for week of 15th; Daniel E. Bandmann soth, and Streets of New York syth.—The estimable wife of Manager Fennessy, who has been ill for a week or more, is reported convalencent.—Manager Gabriel's new cards at the Vine Street Opera House for current week are Edward N. Gordon

#### CLEVELAND.

CLEVELAND.

Lennox's spectacular melodrama, Hoop of Gold, by Mortimer Murdock, presented at the Cleveland Theatre last week, is one of the best attractions offered here this season. The cast is exceptionally strong. All the members of the comb, deserve good words for their able interpretation of their respective roles. The part of Scotty, by Arthur Moulton, is a fine bit of characteracting. Manager Lennox has reason to be proud of both play and co.

Without a Home filled the People's Theatre every night last week. The star of the comb, is a handsome black-and tan setter-dog, and is ably supported by several other canines and a fair co. of the genus kanne. Each member of the comb, is an ambulatory amenal, and the amount of powder consumed each night will prevent the market being glutted with that article so long as this comb, remains on the road. The dogs chew the irrepressible vikains at the close of each act; but the i. v. sappear again, smiling, in the next, and are chewed some more. It is a sorry comment on the intelligence and taste of Cleveland theatre-goen that this hybrid show plays to crowded houses when a piece possessing merit and well put on is produced to empty chairs. This week, Mestayer's Tourists.

At the Opera House, Annie Pixley, supported by a most excellent co., presented M'lisa, Zara and her new play, Eily. This week. Nigara.

Joseph Murphy had a good week at the Academy. Chat: Charles H. Hicks, in advance of the Niagara comb., came in last week.—Manager W. C. Lennox, of the Hoop of Gold, reports his season's business, thus far, good.—The Cleveland will remain closed week of yth. Harrisonland Gourlay having cancelled.—Louise Rial, in Called Back, will hold the boards at the Academy week of yth.

#### CHICAGO.

the foregaugh a Inestre standing room only is still the fichier and Soo, performed by a selected on with Wm. H. Griffith at its hand. This week Queena, with Ethel Exteet Opera House is not large enough to hold its particular to the high the property of the high the property is and the high the work. The week of the week I standard the property of the week I standard the work of the property is provided by the property of the high the property of the high the property of the week I standard the work of the property is provided the work of the property of the week I standard the work of the property of the week I standard the work of the work I standard the work of the week I standard the work of the work of the week I standard the work of the work of the week I standard the work of the wor

rough texture. The andiences have been good, and the laughter great. This week the Dalys in Vacation. The Mikado, by the Duff co., if still the popular attraction, and McVicker's Theatre is crowded nightly. Haverly's Home Minastrels will give an entire change of programme this week. Willis Sweatnam will sing a new ballad, and all the sketches are to be new. Good business.

The People's Theatre had a prosperous week with Hallen and Hart's Ideals. This week in the Ranks. At the Standard A Pair of Kids proved to be a drawing card, and the co. is now in good working order. Exra Kendall is a very clever eccentric comedian, and has a play that will bring him and his energetic young manager, C. A. Williams, much wealth. This week. Effie Elisler in Woman Against Woman.

The lvy Leaf, the latest Irish drama, had a good week at the Academy. This week, Carrie Swain in Cad the Tomboy.

Edwin Thorae has returned to his first love, The Black Flag, and will appear in it at the Criterion this week.

Items: Emma Nevada will appear in three grand concerts 15th, 17th and 15th at Central Music Hall.—W. R. O'Neil, recently of Teronto, Can., is a new arrival here, and is acting as assistant treasurer at the Standard.—Louis Kalish, the genial young treasurer of the Columbia, has the proud distinction of being the only important employe of the house who retained his position under the new management of J. M. Hill. He is feeling somewhat blue just at present because a daily paper here put in some alleged portraits of the theatre treasurers of the city, and made Harry Powers, of Hooley's Theatre, a better-looking man than Louis. To ease his aching heart, I desire to put on record the fact that Mr. Kaliah can beat Powers at telling humorous stories of his box-office experience. The following sample will suffice: A stranger was going pest the entrance to the Columbia and saw Louis smiling countenance at the window, and "Give me a ticket to Kokomo, Indiany, please," and he handed out an orchestra-chair ticket for Alone in London, got the m

#### BALTIMORE.

BALTIMORE.

The attendance at the Academy of Music last week was very slim, despite the fact that Shadows of a Great City is a strong melodrama, well mounted and in the hands of a good co. Nelson Wheatcroft and Edna Carey are the new faces, and, as the hero and heroine, were very good. Myra Goodwin opened on Monday night to a fair house in Sis.

Siberia ran to good houses all the week. It has always been a favorite here, and for the first three seasons its engagements have been red-letter weeks at the Holliday Street Theatre. The co. is not so strong as that of last season. This week another Baltimore favorite is drawing big houses—Maggie Mitchell. Next week, Modjeaks.

At Ford's Opera House Lester and Allen's Minstrela closed a fair week's business on Saturday night. The Wages of Sin opened to a big houses during their engagement and gave an enjoyable variety performance. The afterpiece, The Half-way House, is one of the funniest on the road. May Adam's Minstrela and Gus Hill's comb. began the week well on Monday night. Next, Reilly and Woods' Specialty co.

N. B.: J. C. Padgett and his co. in Called Back is at Harris' Museum, and that is the same as saying that business is booming. The curtain goes up to crowded audiesces, no matter what the attraction or the weather. Next, Hasel Kirke.—Bartley Campbe ll's Galley Slave is the current attraction at Kelly's Front Street Theatre, and has been mounted in splendid style. The opening house was large. Next, Frederick Bock in his own version of Monte Cristo.—Mrs. L. R. Shewell (Olivia Rand) and her sister, Rosa Rand, were in the city last week, staying at the residence of their mother.—Paul Allen was walking down Lexington street Saturday at noon and saw a negro steal a lady's pocket-book. Without ceremony Paul grabbed the negro and made him return the book to the lady. He then handed him over to a detective, who, strange to say, happened to be near at the time.—Eleanor Carey, leading lady of the Wages of Sin co., was for several seasons leading lady in the stock co. at Ford's Opera House.—H. E. Sanford, business manager for Maggie Mitchell, dropped in on me last week, and we met smilingly.—The Oratorio Society announce a performance of Mendelasohu's St. Paul at Oratorio Hall on Thursday, 17th, with the following soloists: Mrs. Blanche Barton Stone, soprano; Hattie Claoper, alto; Whitney Mockridge, tenor; Dr. Carl E. Martin, bass.—Since Charles E. Ford has assumed the management of Ford's Opera House business has steadily improved.—Prof. Herman Hammer, leader of the Liederkranz and musical director of several German musical societies, died suddenly of apoplexy on last Saturday morning.

#### SAN FRANCISCO.

Dec. 1,

Contrary to all expectation, the week ending or that of Thanksgiving, has been one of general profit at all the houses save the Bush, where the Troubadours have failed to score that success they deserve.

The Carleton co. ended a five week scason at the Raldwin with a considerable flourish of trumpets, the attendance having steadly increased until the Jarty now goes out from San Francisco with a fat treasury.

A Wall Street Bandit made a handsome sum of money for the California Theatre crowded houses being the rule all week, the second opening auspiciously last night. Mr. Gunter attends every performance, where he sees something to either add to, eliminate or alter, until even now it is greatly strengthened since the opening night, and it will go to New York with Mr. Gunter in all its come steemers. As Johany Graham, the locking the sees of the s and Alcasar, desying that Mfle. Nevada made the unkind remarks in Paris which Mr. Haysie said she did. They should now each write apologetically to Mr. Haysie in Paris, and that would settle it.—A combined sheatrical and society sensation is now brewing over the coming debut on next Monday night as Floasie Carrington in Allan Dare at the California Theatre of Mr. Tom Williams nee Susie McMullin, a young, rich and beautiful girl, whose family are recognised as leaders in San Francisco society, and object very seriously to the lady going on the stage.—New York City has applauded quite an array of California talent of late. There was little Rose Julian, the beauteous girl acrobat; then Louise Leater in The Mikado at Koster and Bial's; Gustav Hinrichs, leader for Theo. Thomas; Mme. Zelsa, she of the great voice. Then you will soon have Archie Gunter's Wall Street Bandit.—Lizzie Richardson, of Stockton, a pupil of Mme. Melville Sayder, made a very successful debut as Dora in Dip omacy.—Signor De Vivo, in the interest of Mme. Nevada-Palmer, and A. H. Canby, ahead of the Carleton Opera co., have both gone East.—The American Theatre co., composed of Mr. and Mrs. McKee Rankin, D. H. Harkins, Frank Mordaunt and J. J. Wallace, organized Nov. 25, '84, at the Third Avenue Theatre, New York, celebrated the first anniversary as the quests of Mrs. Rankin, at her's and Mr. Rankin's beautiful home.—Genevieve Ward is expected to arrive in a few days from Australia, and there is considerable speculation as to what Al. Hayman will do with her for breaking her engagement with him.—leffreys Lewis has come in from her interior tour and gone to Portland to join the Lewis Morrison and co.—Two little sons of H. W. Frillman has arrived safely, having made the trip as excellent travellers all the way from Columbus, Ohio, shipped in the regular fashion, with a tag in the buttonhole of each boy.—Thursday night lames Kelly became suddenly ill at the last moment, and his part of Ko-Ko was eliminated from The Mikado at the Tivoli, up to the ent

## BROOKLYN.

Grand Opera House: Frank C. Bangs is the white-haired hero in the Silver King this week. A large house greeted him Moaday night. The scenery, painted especially for the production, was excellent. Next week, Boucicault's After Dark. Criterion Theatre: Rosina Vokes and the London Comedy co. are the attraction at the Criterion, and Rosina has captured the town. The houses started out

#### NEW ORLEANS.

No theatrical event has occurred in New Orleans for a very long time that has given rise to so much specularion and comments as the ansonancement that Manager a regular old-fashioned stock company. By some strict of the control of

### ALABAMA.

EUFAULA.
Shorter Opera House (W. H. Vigal, manager): Bijon Opera co. in The Mikado, Nov. 27. Full house. The rendition was satisfactory in all respects.
HUNTSVILLE.
Opera House (Oscar R. Hundley, manager): Burr Oaks Nov. 24 to fair house. Neither play nor co. gave satisfaction.

MONTGOMERY.

McDonald's Opera House (G. T. McDonald, manager): Thompson's comb. presented the Gold King to standing-room only Nov. 30 and Dec. 1. Fair business rest of week. Co. remains week of 7th.

Montgomery Theatre (Jake Tannenbaum, macager): Young Mrs. Winthrop, Lena Langdon in the title role, was given to light house, 57th. Hardie and Von Leer's Brave Woman co to fair business, 3d.

Item: Waiter S. Moss, advance for C. D. Hess' Pair of Kida Comedy co, is here arranging dates for his co.

of Kids Comedy co. is here arranging dates for his co.

BIRMINGHAM.

O'Brien's Opera House (F. P. O'Brien, manager):
The bright and aparkling little actress, Patti Ross, gave
a highly satisfactory performance of Bob 30th and Zip
ist, to fair aucleace. The Milan Opera co. played a
return engagement, 3d, is Lucia. Mile, Marie Pardee
as Lucia was good, while Signor Lorini as Edgardo displayed an excellent tenor voice.

#### ARKANSAS.

Crand Opera House (J. E. Riley, manager): The theatre-goers of this city have been blessed with first-class performances all this week. The Mikado as presented by Ford's Opera co. Nov. 30 and Dec. 1 was attended by packed houses. The co. presented Pinafore dt os fair audience. One of the greatest hits of the season was the appearance of William Gillette and M. A. Kennedy and a very strong cast, 3d. in The Private Secretary, the house was jammed. Adelaide Moore, 10th, 11th and 13th.

#### CALIFORNIA.

SAN JOSÉ.

California Theatre (C. J. Martin, manager): Emma
Nevada and her concert co. Nov. 27. The musical
event of the season. The little songstress was greeted
with much warmth and repeatedly recalled. The house
was packed. Gross receipts must have approximated
\$2,600. Dr. Palmer, her hashand, aat quietly in the
parquet during the evening. The Skating-Riok, sitt
to a large audience. Jacques Kruger satisfied the
lovers of comedy. The co. is a good one throughout.

#### COLORADO.

DENVER.

DENVER.

Business was not very brisk at either of the theatresweek of Nov. 30, owing perhaps to the large amount of money that has been expended by amusement seekers lately. Robert L. Dowsing, with his Tally-Ho was the attraction at the Academy. The star, as honest, bighearted Hank Monk, can hardly be improved upon. His support is fair. All-Star Specialty co. was the card at the Tabor. It is not as good a show as that of last season. The Play, the official programme of this house says that the profits during November were larger than at any time since the opething, with the exception of the Abbott engagement which opened the house over four years ago.

It will be an upper-ten crowd that will hear Nevada sing at the Stout Street Bayfist Church night of roth, as tickets are two dollars. The Free List Suspended penuant hangs out at the Tabor. In consequence extreme wretchedness is depicted on the countenances of the members of the iron-nerve gang.

The first time the New has criticised a performance for some time at the Tabor was the Specialty co. It is hardly necessary to say that the criticisms were not complimentary. But as I have said before the people are "onto" the New. Saisbury's Troubadors at the Tabor this week in Greenroom Fun, which will be followed by Three of a Kind. My Chum and Tom Dick and Harry week of 1sth. Carleton Opera co. in Nason and The Mikado. Week of 1sth Milian Opera co.

Items: Emil Wolff, leader of that excellent lot of mustiness the Tabor orchestra, accompanied the Tour of the World on a tour of the State.—Academy closed this week.—Alice Harrison opens 1,th, followed by the

Broad co., and Over the Garden Wall, 18th. Since a stock co. has been formed the Broad Opera co. goes under the style of the Denyer Musical Association.

#### CONNECTICUT.

NEW HAVEN.

New Haven Opera House (Horsace Wall, manager):
This week has been filled by Bristol's Equinecurricum. Business was light. Dark Davs and Bunch of Keys are the attractions for the current week.

Caril's Opera House (P. R. Caril, manager): Roland Reed played Cheek on Tuesday and Humbug on Wednesday to very light business. His pocket edition of the Mikado was a well-liked feature of his entertainment. On ath and 5th Estelle Clayton in Favette was seen by light houses. Favette is both good and bad. The first two acts are tedious, the last very dramatic and well written. Arthur Elliott and Etelka Wardell sustained their parts excellently.

Bunnell's Museum: Louisa Pomeroy, in Hamlet, Juliet, and Viola, gave the patrons a Shakespearean revival last week. Good houses.

American Theatre: Variety succeeds itself.
Items: Arthur Elliot with the Favette co., is the husband of Miss Pomeroy. Both played in town last week.—The skating rink is about to be something of the past.—The Journal and Courier is now looked upon as the leading dramatic newspaper in the State.—There was something of a row in the Fomeroy co. last week, which resulted in the withdrawal of the leading lady from the cast. It is said that Miss Pomeroy was inclined to professional jealousy. Mr. Turner, one of the managers, together with the discharged lady and one or two other members are organising another co.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager):

two other members are organising another co.

HARTPORD.

Roberts' Opera House (W. H. Roberts, manager);
Only one performance last week, something unusual for this season of the year. Estelle Clayton, the beautiful young actress, came 1st, in Favette, supported by a fairly good co. She was greeted by a large house, and was applianted frequently during the last two acts. The first part of the play did not warm up the audience to a great extent; but as it proceeds the plot develops more interest. After the entertainment Miss Clayton and the members of the co. were entertained at the Hartford Club.

Club.

Allyn Hall: Mora has done a very good business and will remain another week.

Item: Business at the American (variety) has been fairly good.

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BRIDGEPORT.

Hawes' Opera House (E. V. Hawes, manager): Hunt's Specialty co. gave a poor performance 1st. The scanty audience forgot their wrath at the barefaced swindle and merclessly guyed the performers. The fasal curtain fell amid a pandemonism of yells, bisses and groans. The manager, who called himself "Major" Dick Hunt, was arrested on a charge of fraud preferred by the co. Trunks at the hotel were attached. This claim was finally settled; but the members loudly clamored for a settlement of their claims also, and and made violent threats, which caused the badly rightened "Major" to put in an appearance at the police-station and seek protection for himself and wife. Finally the valiant Major mustered up courage to call a cab and started for the depot. Before half the distance was covered, the driver was coerced into turning about, and the Major and his lady were again guests of the police. Hunt awore that his treasurer was his backer, and that he had fied. In the City Court, the next day, the charges brought against the Major could not be sustained. The Walter J. Hall Beethoven Trio Club concert 4th, with Emma Thursby as soloist, House filled up stairs and down with the best people in town. The instrumental music of Mesars. Hall, Herrmann, Schwarz and Hartdigan were of the highest order. Miss Thursby's singing was thoroughly artistic.

NORWICH.

Corinne, 4th and 4th with matinee, to fine houses.

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NORWICH.

Corinne, 4th and 4th, with matinee, to fine houses.

The Mikado was given Friday evening and Saturday matinee. Girofie-Girofia Saturday evening: Corinne has developed rapidly within the last year, and has now many of the ways of a much more mature artist. She makes an ideal Yum-Yum, her make-up and stage business being particularly good. In Girofie-Girofia she was excellent, her rendering of the famous Drinking song making a great hit. Her support this senson is very good, the chorus containing excellent voices. Messra. Andrew and Harris, under whose management they came, will probably secure a return engagement.

NORWALK.

NORWALK.

Opera House (F. W. Mitchell, manager): The Corinne Merritmakers opened 1st in The Mikado, to a good run of business, and gave splendid astisfaction. Capers 3d; Mascotte 3d, and Chimes of Normandy 4th. It is rare for a co. to make a change of bill every night, and hence all were satisfied. Corinne shone and sparkled like the little diamond she is. The receipts for the four nights were all one might wish, considering the dull times. I am informed that Manager Mitchell would like return dates.

WATERBURY. WATERBURY.

People's Theatre (Jean Jacques, manager): The Leroux Variety co. all last week. Business was light, owing to the poor quality of the entertainment.

Opera House: The Amphion Club, a local musical organization, assisted by Louise A. Baldwin and Sara H.

Peakes, of Bosten, produced Iolanthe, ad and 3d. The
opera was well sung, but, as is usual with such amateur
performances, poorly acted.

performances, poorly acted.

MERIDEN.

Meriden Opera House (T. H. Delevan, manager):
The Rosedale Comedy co. arrived in advance of their printing, and played, or murdered. Rosedale the 3oth and 1st to empty seats. Mr. Russell and Carrie Rose were the only creditable people in the co. They returned to New York. A fair sized audience greeted Estelle Clayton and her fine co. in Favette. Miss Clayton, in the title role, was ably supported by Arthur Elliott as Bernardus. They were loudly applauded and received repeated calls. Etelka Wardell, as Angelique, shared the honors of the evening.

Business was not so good as the opening night promised. Barlow, Wilson and Rankin's Minstrels were the attraction, minus Rankin. This week, Siberia; next week, Maggie Mitchell.

New National (W. H. Rapley, manager): Minnie Maddern drew fair houses, which ahe and her excellent co. pleased very much. The charming little actress surprised everybody, who had only seen her in light and childish roles, by her clever performance of the part of the heroine in In Spite of All. Mr. Mannsfeld and Mile. Nadia as the Impressario and Stella, were warmly received. Mr. Frankau's Jack was a clever piece of acting. This (Sunday) evening Kate De Yonge, Ernest Lent and Walter F. Smith appear in connection with marine band in concert, the first of several Sunday evening performances. This week, Joseph Jefferson. Next week, the Amberg German Opera co.

Ford's Opera House (John T. Ford, manager): Myra Goodwin made a favorable impression in her decidedly weak play Sis, and drew moderately well. This week Rehar's co. in A Night Off; next, Estelle Clayton. Herrog's: The National Ideal co. in The Mikado packed this house last week, and remain this, with Firates in reserve if The Mikado "lets up" in its drawing powers.

Barton and Logan's: Louise Arnot had good houses last week. Edward R. Lang appears in Scheming. Items: Anna Warren Story, who is on a visit to her mother, was at the National Ideal co. in Scheming. Items: Anna Warren Story, who is on a visit to her mother, was at the National Saturday night. Lavinia Shannon, with a party of ladies, occupied a box same evening, —Richard Mansfield has been recalled by Manager Palmer and Joseph Frankau takes his olace, while Cyril Scott takes the part of Jack. The co. was busy rehearing all week.—Mrs. Agrees Fadley, a member of the Ideal Quantette, and possessing a remarkably deep contralto voice, died last Thursday after but two or three days illness. She was a levely woman, and had a promising future before her.—Mile. Nadia (Baroness de Rotchkoff) made many friends both on and off the stage

PENSACOLA.

Pensacola Opera House (R. F. McConnell, proprietor):
A large house greeted the Bandit King co. sd. James
H. Wallick in the leading role, and Fred. Lyons, a gensine negro, dividing the honors. The trained horses,
being a novelty on our stage, attracted considerable
attention. The audience was by far the largest this
season.

Arena: Cole's Circus was here 1st, and gave two performances to well-filled canvas. The bill was fair chough very much cut.

Item: Mr. McConnell, manager of the Opera House here, is about to leave us for New Orleans, and the proprietor has not yet named his successor.

IACKSONVILLE.

Park Theatre (A. B. Campbell, manager): The Bijou Opera co. opened 3d, with The Mikado, and so great was the curiosity to see the opera that the house was one of the largest ever known here. The presentation was in every way good and won much approval.

#### GEORGIA.

SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): Bella Moore in A Mountain Pink Nov. 20 to small but well-pleased audience. Peck's Bad Boy, 4th and 5th and matinee 5th to good business. Academy Opera co., with Jeannie Winston, 10th, 11th and 15th.

Accident: Professor Davidson, the tight-rope walker at the Museum, had quite a painful accident happen to

him last week. He was passing a new building when a brick fell off and struck him on the head, is flicting painful injuries. He has begun suit against the con-tractors of the building.

Academy of Music (H. Horne, manager): A Brave Woman, with James Hardie and Sara von Leer in leading roles, Nov. 30 to small business. A full house greeted John A. Stevens in Passion's Slave 3d. He is one of our favorites. Minnie Dufree, with the co., is playing her first season this side of the Rocky Mountains. She is young, and with hard work will rank among the leading soubrettes.

AUGUSTA.

New Masonic Theatre (S. H. Cohen, manager):
The visit of the Brave Woman co. Nov. 38, did not prove remunerative. This is to be regretted, as Mr. Hardie and Miss von Leer are clever and painstaking artists. The play is of the emotional and spectacular order combined, and is well put on.—John A. Stevens in Passion's Slave, 1st. Light audience, which is not in keeping with his previous experience in this city. The play will not compare favorably with Unknown, and the support is not up to the average. Atkinson's Comedy co. presented Peck's Bad Boy to a moderate audience 3d. There is no improvement over the production of last year, and the play palls upon the taste. Matinee, 3th. Fred. Warde is presenting Ingomer to a fine house, and unless all signs fail he will have a rousing house to-night, when Virginius will be produced. Mr. Warde's manager informs me he is negotiating for The Gladiator, and hopes to produce it by the end of next week.—We shall be treated to another one of Hoyt's productions, The Rag Baby, 10th, and The Bandit King will rule the stage 11th and 12th.

#### ILLINOIS.

PEORIA.

Grand (Lem. H. Wiley, manager): The White Slave was well presented before a large audience, 3d. The Black Flag, 4th; large and appreciative audience. A Prisoner for Life, 10th and 11th.

Squibs: The steamboat explosion in The White Slave so filled the house with smoke that it came near creating a panic.—Strangers say the ushers at the Grand are the mest accommodating they find anywhere. Their aim is to please.

aim is to please.

KANKAKEE.

Arcade Opera House (Col. Al. C. Clark, manager):
H. M. Dickinson's comb. played Lost is London to a good heuse, Nov. s8. Mr. Dickinson is a very good actor but his support is very poor.

QUINCY.

Opera House (P. A. Marka, manager): W. J. Scanlan, Nov., 30 and Dec. 1 in Shane-Na-Lawn and The Irish Minstrel. Immense bouses. Hundred and fifty extra chairs brought into use first night. Mr. Scanlan was repeatedly called before the curtain.

GALESBURG.

Opera House (N. Brechwald, manager): The Arion Opera co. presented The Doctor of Alcantara, 3d, to a good house. Hawerly's Minstrels, 16th; Black Flag, 31st; Rentfrow's Jolly Pathfinders 38th.

sist; Rentfrow's Jolly Pathfinders 38th.

ENGLEWOOD.

Opera House (John B. Lanyon, manager): The Hess Comedy co. in A Pair of Kids, Nov. 20, to good business. From the rising of the curtain there was one continuous roar of applause, provoked by the side-splitting situations and the grand aggregation of laugnable comicalities. Exra F. Kendell, the comedian, is several whole shows in hiraself. Not a word he says, not a movement made, that does not excite the risibilities. Bessie King as Pearl, the cash-girl, was very fine, and was admired by the whole house. Her singing was enjoyed very much. The singing of the male quartette was pronounced as fine as has been heard here in years. Morgan's Uncle Tom co. 1st; big business. The Black Flag co. played 2d to fair house.

STREATOR.

Plumb Opera House (Williams and Croswell, managers): The White Slave co. 2d, gave an excellent performance to a house filled to its capacity. People well pleased with the piece. Lillian Russell, 19th.

CAIRO.

Opera House (Thomas W. Shields, manager): James O'Neill in Monte Cristo 5th, to a large and fashionable andience. Co. very tired from travelling, but presented a very satisfactory performance.

INDIANA.

Masonic Temple (I. H. Simonson, manager): A short time ago I attended a minstrel performance at this place which I thought could not be excelled, but as I saw the performance of Thatcher, Primrose and West's Minstrels, 3d, I changed my mind, and I think the large entertainment eclipses them all. I think the large crowd in attendance will substantiate my assertion. Master J. Witmark has a phenomenal soprano voice, and about half the audience still believe him a femple in disguise. The acrobatic performances of the Nelsons are wonderful, and I hardly think their evolutions can be equalled. Throughout their entire programme they seldom fall into the atterectyped style. Alone in London had a fair house sixth. Frances Bishop in Muggs' Landing is booked for 17th, and a Dark Days co. for 14th.

14th.

Academy of Music (H. J. Trentman, manager):
Professor Anderson, "the wixard," packed the building
ad, the attraction, in addition to the entertainment, being in giving a house to the holder of a successful
ticket. The professor offered the person who drew it
\$150 for his prize, the offer being accepted. As the
Professor has left town and people are unable to locate
the person who drew the prize, there are dark whispers
of fraud. If people would only stop and think a moment they would know a person cannot afford to give
away a \$600 prize while showing to a \$500 house.

away a \$\frac{6}\text{cop}\text{ prize} while showing to a \$\frac{6}\text{soo}\text{ house}. Text and \$\frac{6}\text{soo}\text{ house}. Text and \$\frac{7}\text{soo}\text{ house}. Text and \$\frac{7}\text{soo}\text{ house}. Text and \$\frac{7}\text{so}\text{ house}. Text and \$\frac{7}\text{ house}. Text and \$\frac{7}\text{so}\text{ house}. Text and \$\frac{7}\text{so}\text{ house}. Text and \$\frac{7}\text{so} ive, 9th, 10th, 11th and 19th.

ive, oth, 10th, 11th and 18th.

Emerich's Opera House (C. M. Emerick, manager):
Kate Glassford and co. closed a ten nights' engagement
Nov. 28. Cheap prices and a change in programme
each night drew very good audience, the house being
crowded on the last night. The support, with the exception of little Luiu Wade, who was received with
rounds of applause at each performance, was very poor.
Ada Gray, a favorite here, was greeted by a fine and
appreciative audience 3d. Support excellent.

TERRE HAUTE.

Naylor's Opera House (Wilson Naylor, manager):
Nov. 30, the Adamless Eden had a fair house. O'Neill's
Monte Cristo, 3d. Daly's Comedy co. 4th to a splendid
house. Fine performance.

nouse. Fine performance.

VINCENNES.

Green's Opera House (Frank Green, manager): This new house, which has taken the place of the one destroyed by fire last Spring, is constructed in modern style. It is much larger than before, and the stage, instead of being on the third floor, as now virtually on the ground. The stage is one of the largest in the State, and in very modern, with all the scenic effects which belong to a first-class theatre. The house will be opened about the holidays. A large number of leading attractions have been booked. A benefit will be tendered Manager Green by the Board of Trade sometime in January.

LAFAYETTE.

Grand Opera House (F. B. Caldwell, manager):
Lilly Clay's Adamless Eden co. appeared to fair house
ist. Professor Morris' Canine and Equine Paradox,
3d, 4th and 5th, gave good performances, but was
poorly patronised.

poorly patronised.

CRAWFORDSVILLE.

Music Hall (Albert S. Miller, manager): Ada Gray,
Nov. 30. to a fair and very appreciative audience. Miss
Gray was called before the curtain after second, this
dand fourth acts. The Dalys' Vacation co. 3d to a good
audience, which was kept in a continuous roar of
laughter. Rounds of applause. The most mirth-provoking entertainment on the road.

#### IOWA.

CEDAR RAPIDS.

Opera House (Noxon, Albert and Toomey, managers):
Louise Baife appeared in Dagmar 1st to a fair house.

Louise Baife was so ill that she fainted between the second and third acts, but the sturdy little woman resolutely went through with her part and won her audience completely. Haverly's Minstrels ad, entertaining a full house. Keene 18th.

Burtis' Opera House (Howard Burtis, proprietor); Is the Ranks at to fair business. W. J. Scanlan, in Shane-na-Lawn, 4th, to a large audience. This was Mr. Scanlan's first appearance in this city, and he made a very favorable impression. Boston Ideals 10th; Ada Gray 12th.

Opera House (Duncan and Waller, managers): Haverly's Minstrels 4th to good business.

BURLINGTON.

Grand Opera House (R. M. Washburn, manager):
W. J. Scanlan and a fairly good co. presented Shanena-Lawn to a large and fashionable audence 3d.

marked improvement is noticed in Mr. Scanlan's work
since his last appearance here, and although the picturesque Irishman that he portrays can scarcely be
called a faithful copy of the genuine article, it is at

all events far ahead of the usual stage representations of the Emerald Islander. Mr. Scanlan's songs were well received, and the large audience manifested its delight with the whole entertainment by frequent and prolonged applause. Louise Baife was billed to appear in Dagmar, 4th, but at the last moment Manager Washburn received a telegram from Mins Palfe's manager announcing her serious illness at Ottumwa.

Grimes Opera House: The Wilber Lyceum co, week of 30th to large audiences. Bartley Campbell's and other copyrighted plays were presented. San Francisco Burlesque co, week of 7th.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, propris In the Ranks opened Nov. 28 for three performs to alim business. Poor satisfaction. Bartholom Equine Paradox came 30th for nine entertainments far crowded houses have been drawn.

Crand Opera House (Edward A. Church, manager): Haverly's Minstrels, Nov. 27, to a well-pleased audience. Januaschek, s8th, in Mother and Sen, to good business. C. W. Couldock, 30th, in the Willow Copse, to a fair but highly cultured audience. The emotional acting of Engenia Blair as Rose brought tears to the eyes of many of the feminine persuasion. Sydney Cowell-plays Meg very acceptably. The Basher's Daughter, Dec. 1, to light attendance. The few who attended, however, were not disappointed as the cit. played admirably well under the circumstances. Emma Abbott-Opera co., 36, in The Mikado, to the fuff capacity of the house. Notwithstanding the excessive advance charged for sents, this proved to be the fashionable event of the seasos.

TOPEKA.

TOPEKA.

TOPEKA.

Grand Opera House, Nov. so and st. In the Ranks, to houses that should have been better, considering the merits of the play and the very excellent scenery. John W. Ransone, soth and syth, in his rather extrawagent protean production, Across the Atlantic. C. W. Conidock, sd. in the Willow Copse, one of the most interesting and best acted plays we have had in a long time. The cast was most excellent, numbering some of the best known names in the profession, prominent among them being the star himself. Regenie Blair, Sydney Cowell, Al. S. Lipman and Raymond Holmen.

Grawford's Opera House IL. M. Crawford, manager).

J. F. Crossen's Banker's Daughter oc., syth and sith, to good business. The cast was an exceedingly good one. Marion Earle as Mrs. Brown, Ida Lawis as Lillian and I. A. Washburn as the Count de Carnjao impressing me the most favorably. The Harold Rutledge of Sheridan Tupper was not good, being about the vert of performance one would naturally expect from a person parading such a name, though he doubled the part of Uncle Frank very acceptably. Mme. Jansuschek, in Macheth, 1st. The star is as well known, that provincial criticism would be impertinent. The support was adequate in every respect. McIntyre and Heath's Minstrels to the usual average minstrel audience, pd. Verily, Topekin access to be ever yearning for a minstrel show, and it is a poor troupe indeed which cannot play to good business here.

PARSONS.

Edwards' Opera House (Lot L. Baird, manager):
Dan Sully's Corner Grocery, Nov. 38, pleased a large indience. Lizzie May Ulmer, 16th.

Dan Sally & Corner Ordery, Nov. 30, pienned a large audience. Lizzie May Ulmer, 16th.

OTTAWA.

Opera House (Samuel Smith, manager): McIntyre and Heath's Minstrel estertainment to a large house Nov. 57. Wilber's co, week of 30th to full house.

WICHITA.

Turner's Opera House (L. M. Crawford, manager): A large and fashionable audience greeted Peake's Comic Opera co., Nov. 30. where The Minde was presented for the first time in this city. E. P. Temple's Ko-Ko carried off the honors. He was shly seconded by James G. Peakes as Rooh-Bah, Agnes Hallock as Katisha and Marie Mulle as Yun-Yum. A. P. Bell sang Nashi-Poo in good voice Corner Gravery, No. 3, to good business, 1st. Audience well pleased.

ATCHISON.

Price's Opera House (L. M. Crawford, manager): Haverly's Minstrels gave a most excellent entertainment to a crewded home, New sh. Barney McAuley played The Messenger from Jarvia Section to a good house rst. Crosser's Banker's Daughter to a fine house sof.

Snonlement: The Romeo and Juliet Sundiensest hav.

Bowersock's Opers House (J. D. Bowersock, proprietor): The Banker's Daughter, Nov. 30, to poor business. Company well balanced and performance good. The Wilow Copes, 1st, to fair business. Excellent astifaction. Emma Abbutt Opera co., 4th, in the Mikado. The co. carries an excellent operator, and the opera in

Opera House (W. P. Patterson, mas Sully's Corner Grocery co, gave a satisfacto ance, Nov. 30. Very fair business.

NEWTON.

Masonic Music Hall (C. S. Swenson, manager):

Mme. Jananusche in Macbeth, 3d. I'm afraid Newtonians do not admire the works of the immortal sufficiently
to pay advanced prices.

#### KENTUCKY.

Macauley's Theatre (John T. Macauley, proprietor):
McCaull's co. in The Black Hussar presented a most
pleasing entertainment to large bissiness. In the co. are
many old tavorites—Marie Jansen, Lilly Post, De Wolf,
Hopper, Mark Smith, George Bosiface, Jr. and others.
All were freely applauded for the excellent work does.
Marie Jansen sings the "Ohe, Mama" ballad she made
so popular in The Beggar Student. Mathilde Cottrelly
was seen here for the first time and established herself
high in favor. Chorus large and the dressing up to the
McCaull standard. Rag Baby, 7th; Boston Ideals,
14th.

Agth.

Masonic Temple Theatre (J. P. Whallen, manager);
Baker and Farron have received fair patronage. The
Soap Bubble is neither good, nor very bad. It gives opportunity for the introduction of Baker and Farron's
songs and dances. The co., in which are Gracie Emmett,
Katie Shiels and others, is a good one musically. Ro-

soags and dances. The co., in which are Gracie Emmett, Katie Shiels and others, is a good one musically. Romany Rye, rth.

Harris' Museum (P. Harris, proprietor): Elliott Barnes in Only a Farmer's Daughter and Only a Woman's Heart drew the usual large business. A good co. in support and general satisfaction given. Baird's Minstrels, 7th.

New Grand Theatre (J. P. Whallen, proprietor): The Two Johns, somewhat changed since last here, pleased fairly good houses. From curtain to curtain the house was in a roar. The play was well put on and moved amoothly. The people are good. Kernells' Specialty co., 7th.

Items: S. H. Cohen of Elliott Barnes' management made many friends here.—Marc Klaw became an Elk Sunday last, associating himself with Louisville Lodge.—Mark Smith only made one appearance with the McCaull co. during the week, on account of sickness. He left for New York after Friday's performance. His part has been well taken by Edwin Hoff.—L., F. Gorman, of the Elliott Barnes co., is a Louisville boy, "Larry" is a success in his calling.—The McCaull co., to the disappointment of many, did not give I he Bat as announced.—There is little to add to the announcement made of the disappearance, and discovery of shortage in accounts, of James Revell, late manager of the Museum-he had been living beyond his means and pursuing a systematic course of pilfering. Learning of an intended investigation, he stood not upon the order of going. W. D. Story, late treasurer, will be the new manager.—Alice Crowther, leading lady in the Only a Woman's Heart co. met with a serious accident at one of the performances. A stage hand falling from the flies struck her in the descent, rendering her senseless. The lady finished the week, however, against the advice of physicians.

#### MAINE.

MAINE.

PORTLAND.

Theatre (C. H. Newell, treasurer): McNis
strels drew the largest audience ever seen in th
Nov. to. The show was fine, although we've he
carroll Johason and Frank McNish were to
chros. Bob Slavin is not original. Frank Hes
no sweetly as of old, and the choruses were all
ably good. The consumers were neat and the
good.

Her Atonement co. with some fine accessive or
good cast, drew two good sized houses, 4th are
a whole the perfermance was pleasing.

BANGOR.

Opera House (T. A. Owen, manager). Whit
Clark's Minatsels to fair husiness, Nov. 30.

Opera co. opened 7th for a week.

#### MARYLAND.

HAGERSTOWN.

Academy of Music (E. W. Mealey; managht): Campbell's Novelty and Pantonine co. gave very poor performance to light beninces, Nov. 50 and Dec. 1. Joseph H. Kane is booked for week of 14th at low prices. Two Johns Comedy co., 21st; Emwardels, 24th Moure and Vivian Jan. 2; California Minstrela, 3th and Louise Arnot co, 11th for one week.

#### MASSACHUSETTS.

Opera House (T. A. Sweeney, manager)
The Mikado co. played to a crowded house assisfaction. Return 14th, by special requirements of the control of the contr

gathered in the house.

NEWBURYPORT.

City Hall (Goorge H. Stevess, agost); McStai, Johnson and Slavin's Hinstrels, set, under the management of our U. A. R. The locuse was packed and e-parybod was delighted with the entertal ment, it being a new was delighted with the entertal ment, it being a new hearture in the minutest lies, the jegging of follows being the best that I ever new. Nothing socied until jan. 8, when we have Lanz Dainty in A Mountain Dain.

nder the measurement of the Salom Cadet B
HAVERHILL
Academy of Music (James F. West,
Her Atonement, pd; a good house, McNusi
and Slavin's Minutesis, sits peched house,
lass. Wilbur Opera co, sits, week.

yet unlied. Complaint: Missager Wilkinson complaint most bli-terly of the manner is which many combs. disregard their contracts. Dates are gives and the house had for them, but perhaps a week before the day a telegrant to cancel will be rectived. He may be can't manual. If he should wire a manager that he could not have the house on a night agreed on, the latter would amply jump us him and demand natold damages.

#### MICHIGAN.

DETROJT.

Detroit Open House (C. J. Whitasy, manageric Out of the Fryung-Pan into the Fire, the awfully trying title of the latest by Harrison and Gooding, man graciathe last part of the week by the usual large audicabathese marrisonalers draw in Detroit. The makin achibited their approval of the artists in frequent unbointerous applause. The Three births Maids travesty by Harrison, Gooding and Bebus was especially family, Modjeska, weth, with and settl. Pyter Open co.; 44b, mach.

agen): Reilly and Wood's Specialty co, gave four very fair performances the first half of the week. For Reilly was especially well received by his old friends and associates.

White's Grand Theatre (Charles O. White, manager): The Professor, with Mr. Barrows in the title role, filled the first half of the wesh and drew good houses. The play was well received, especial marks of appreciation being showered on Kitsy Chantham, the leading support She in a very attractive young lady and sings and acts well, remarkably so, considering her short experience on the stage. A aspecantial future is in store for her. Tening Denier's Dumpty Dumpty appeared the last half of the week, and the usual large andeness were un handleway night. This co, shows a marked improvement is specialty business. Rentfrow's Pathinders, soft, rith, 18th; Nobody's Claim, 14th, week.

Squibat Canney's Museum and Theatre was well filled all the week, with East Lyane so the attraction. Colleen Bawn will be substituted this week.—Rdward V. Geroux, late manager of Rice and Barros's Munstrell, is in town. He reports that the co, has been doing a losing business.—Genial John Davidson, misnager of the London (Jnt.) Grand Opera House is in town. He reports business good in that section.

GRAND RAPIDS.

Powers' Opera House (William H. Powers, manager): Mille. Rhes made her annual visit, 2d, 4th and 5th. A Dancerous Game, Camille and The Power of Love were given before audiences that completely jammed the theater is every part, standing-room being in demand & 7:30. The rish was partly owing to the first professional appearance here of our young townsman, boyd Putansa. Nothing need be said of Rhes, whose charming acting and pretty accent always delights us. Her Camille was the best we have seen talways excepting Bernhard's, and the fact that she plays it so seldem is surprising. The play was put on here to give Mr. Putansa as opportunity to show his mettle as Armand. When we take into consideration the fact that this gentleman has had but twelve weeks experi

Kabrich Opens Moser & Armstone, paracy McAsiley is Usets Den'l Nov. 35.
Wither Denmatic to, for one week, coming and twenty cents,

### NEBRASKA

Kerr Open House M. L. Alexander Color Medicale Co. of the Rip Van Windle to a flat appreciative audumns. Burr Cale on played fair business of une pa.

NEW HAMPSHIRE

Manchester Open House (Z. W. Harringer gar): McNish's Minarcie mve a fraccion ance ed. Crowded these. Frank Maye in the 4th; small forme:

### NEW JERSEY.

### NEW YORK.

Grand Opers House (P. H. L.

### YORK MIRROR

every Thursday at No. 19 Union Square, by

SON GREY FISKE . .

NEW YORK, - - DECEMBER 12, 1885.

MIRROR LETTER-LIST.

The New York Mirror has the Largest Dramatic Circulation in America,

#### A Notable Number.

The Christmas Number of THE MIR-ROE will be published on the 24th inst. two weeks from the present issue. It will be a large and handsome publication, h a mass of interesting reading matter is the way of sketches, stories, anecdotes from the pens of able and distinonals and journalists. Not the contributions be appropriate and particularly adapted to

our clientage, but a high literary standard reptiles; and are supposed to be enterwill be maintained. There are also a number of art features in course of preparation which will make the pages of the CHRISTMAS MIRROR exceptionally beautiful. There will be a handsome cover of novel and artistic design; there will be a large supplement of exquisite quality and finish, and there will be fine portraits of stage celebrities and sketches of current dramatic successes. In addition, the regular departments of criticism, editorial, news, gossip, correspondence, etc., will receive the usual careful attention. When we say that it is our intention to eclipse all previous achievements in the line of holiday publications, the profession and public may look for an unusually attractive number, as THE MIRROR (which originated the custom among dramatic papers of publishing special editions for Christmastide) has invariably led in point of liberality, artistic merit and typographical

We shall not depart from our long-established plan of presenting our holiday issue at the usual price. The paper will be sold at all news-stands for ten cents a copy, including the supple ment. An immense edition will be printed, so that no delay will be experienced in filling orders at the most remote points of the country, provision having been made to yield an ample supply to dealers out-of-town as well as to those in this and near-by cities.

We scarcely need point out to managers and others the advantages offered by the CHRISTMAS MIRROR for advertising purposes. It will go everywhere in the United Stater, finding its way not only to the enormous circle of professionals and playgoers whom it reaches every week in the year, but to a great body of transient buyers. Owing to the size of the edition the advertising and other pages will be electrotyped, and it is therefore necessary that advertising copy shall be received at the earliest moment. Advertisers who wish to have their favors assigned to positions on the cover cannot be accommodated after Saturday, Dec. 19. Advertisements for the inside pages will be taken up to noon on Tuesday, the 22d. According to our usage, advertisements will be placed according to the order in which they are received. The regular rates will prevail. One page costs \$140; one-half page, \$75; one-quarter page, \$40, and one column, \$12. Smaller advertisements cost twenty cents per agate line, and reading notices (set in nonpareil and followed by the abbreviation adv.) thirty cents per line. These rates are unalterable, and in no case has the publisher the power to deviate

In our next number a list of the contributors and a description of the contents of the CHRISTMAS MIRROR will appear.

#### Saddle the Right Horse.

The style of writing at present affected by the authors and adapters of books for comic operas both in America and England is for the most part bald and void of real wit or even humor, the places of these qualities being supplied by the slang of the day, political allusions more or less apposite, references to the art and mystery of the poker-player or base-ball athlete, or personalities more or less offensive, on this side of the herring-pond, and by dislocations of the English vocabulary, that peculiar dialect of Latin in vogue among costermongers and sneakthieves, and what, for want of a better title, we must call Farnie-Paulton platitudes, on the other shore of the big water.

Here, instead of the bright, if somewhat risky, witticisms of a French libretto, we are given hints upon card-playing or baseball batting and pitching, wild western waggeries of very questionable meaning, or partisan politics which, if agreeable to one half the audience, must, for that very reason, be obnoxious to the other half; we are treated to a species of comedy, or rather of buffoonery, founded upon that most contemptible specimen of humanity, the epicene "masher," dude or Nancy, by whichever name he may be designated, whose origin was from the now happily extinct wench-dancer of oldtime minstrel shows, and than which a more repulsive creature does not crawl on this earth, full as it is of objectionable

tained by what is called "cunnin' freaks and baby talk," which would savor of infantine imbecility in a child of three years of age. There, the same wicked wit is supplanted by mild allusions to curates and mothers-in-law; descriptions of such wildly romantic feats as paddling in the water by the seashore (vide the Farnie Mascot); Tory music-hall-isms, or poor ouns so maimed, so "curtailed of their fair proportions," that the aggrieved ear is doubtful whether it hears the speech of Christian, Pagan or Jew, and Cockney rhymes that fairly smell of the fried-fish of Whitechapel.

Authors and librettists try to excuse their vulgarities and imbecilities by saying that the public relishes such trash, and that if they should give it better food it would turn away from good provender to fatten on the slush of less conscientious providers; but the colossal success of the one man who has hitherto despised such muddy ways and kept his work clean and bright by the pure stream of wit and fancy, is answer enough to such special pleading-W. S. Gilbert, who-whatever fault may be found with his temper or his arrogance—has at least never condescended to imbecility or vulgarity, and is, beyond all compare, the first librettist of the day. By his success the public is purged of the contempt which the meaner fry of his trade would willingly bedaub it with. The fault is not with the muchabused, much ill-used public, which prefers clean, nourishing nutriment to garbage any day, but who, for lack of good food, is compelled to swallow husks and swill or to go hungry; but with the purveyors, who, judging of taste by their own standard, persist in giving their clients a stone when they ask for bread, and oleomargarine when they cry for butter.

#### First-Night Deadheads.

In an interview with Lotta, published elsewhere, that popular little star demonstrates that she is as wise as she is clever. Her assertion that New York first-nights are being spoiled by the managerial device of papering is unfortunately too true. It is a pernicious custom that has spawned a clamorous army of chronic deadheads, who are not only the bane of the theatre, but the cause of a good deal of bad business. Moreover, they are a curse to the playwright and the actor, for these freelist friends affect a cynical and blase demeanor, and they are never so happy as when engaged in belittling and contemptaously carping at the performances to which they are invited. Lotta sensibly says that resort to this foolish dodge "is something I never have done and never will do. I look on it this way: If people don't come to see me, it's my fault, and I don't please them. Otherwise, what's in it? I think the system is something vile." And so it is. The actress aptly characterizes it as carrying on business under false

The public is not easily deceived or duped. No amount of papering has ever ever needed papering. The mischievous policy is not confined to this city. It was invented in London, and it still obtains there, to the ruination of theatrical business. Indeed, the state of the stage there is, and has been for some time, decidedly low-artistically and socially as well as commercially. Some indication of this is found in the following editorial note, culled from the last number of the Theatre, a magazine of high character and unexceptionable tone: "When managers refuse to pack their houses on a first-night, and when they learn to take a more moderate tone toward those who patronize them, they will have less cause to complain than they have at present. Just as critics refuse to be told what they are to write and say, and are intolerant of coercion in any form, not caring one brass farthing for the insolent statements of petted favorites, the vulgar abuse of restaurant loungers, or the testy absurdity of irritable managers, so do the play-goers resent any infringement of their valuable liberties. Let us have less speechifying and more work; more modesty and less assurance. The day when criticism is crushed by domineering artists, pot-house pen-men and social coteries, will be a very bad day for the stage. Let actors and actresses be content to act and hold their tongues about their social superiority, with which the public has nothing to do. They may be everybodies in their own estimable cliques, but on the stage they are nobodies save where their art is concerned. If any rowdyism exists on a firstnight, it may be found in the stalls and not in the pit. It will be discovered amongst the tavern-keepers and theatrical touts, dressed up like gentlemen; not

amongst the men who 'read, mark, learn and inwardly digest."

While the general tenor of these remarks does not apply to the condition of affairs on this side of the water, it is true that the packing of theatres on first-nights is almost as prevalent in New York as in London, and managers will find the day not far distant when it will not only be advisable but imperative to put an end to the wholesale deadhead system. That they are already convinced of its futility so far as hoodwinking the public into believing a poor performance has attractive qualities, we are certain.

#### Sound vs. Sense.

A very serious fault is every day more apparent in the singing of our operatic artists, and one which, if not cured, will very soon be no longer endured. We allude to the habit of sacrificing sense to sound, expression to volume, enunciation to dynamics. Scarcely one vocalist now before the public can be understood by the audience, for the reason that the due pronunciation of the words to which the music is set is neglected as a thing of no moment, and the producing of a big note is the be-all and end-all of vocal art, consequently the story of the drama is shrouded in a fog. The very pith and marrow of the piece is clogged by a volume of "sound and fury signifying nothing." All the vowels are resolved into the simple sound of A, and a song which should be a union of poetry and music is reduced to the level of instrumental music, which, though very good in its way, is not capable of telling a tale or describing a situation.

Instrumental music is illustrative; vocal music is, or should be, didactic. The orchestral accompaniment to a lyric drama is akin to the scenic decoration, and needs to be interpreted by the vocal theme before it can be understanded of the people; and therefore the first duty of a singer is to pronounce the words. The Germans, the Italians and the French know this well, and not only know it, but do it. The English and Americans may know it, but they seldom put that knowledge into practice. Go to the Metropolitan Opera House, the Academy of Music or the Thalia Theatre, and you shall hear every syllable as distinct in song as in speech. Go to any of our English operas, and were it not for the intervening dialogue the piece might be in Choctaw or Sanscrit for anything you could tell by the lyric portions of the entertainment. The comedians, indeed, do sometimes sing distinctly, but that is because they do not aspire to create vocal effect, but rely upon their parts of speech more than their divisions of song. If their words were not plainly given forth what would become of their stale quips and bad puns?

We fancy that this increasing fault mainly arises from the fact that most of our singers study their art under teachers of foreign birth and education-excellent, no doubt, in their own tongues, but incapable of detecting false or imperfect enunciation in our language. So long as the tone is full and well produced and the voice well placed, all, in their opinion, is well; for as they cannot sing in English themselves they cannot teach others to do it. Let the foreign teacher stick to his solfeggi and vocalisi, but let the English singer, after he has made his voice, study above all to sing plain English.

Personal.

MURDOCK - Above is a picture of Daisy Murdock, the pretty little soubrette, who is one of the attractions of The Skating Rink. EVANS.-George Hoey is at work upon a

new comedy for Lizzie Evans. MORRIS.-Clara Morris opens for three weeks at the Star Theatre on Jan 4.

VAUGHN.-Theresa Vaughn's costumes in We, Us & Co. are setting the Brooklyn ladies wild.

BALFE.-Louise Balfe has been quite ill, and has been compelled to cancel a number of Western dates.

SMILLIE.-James Smillie died in Poughkeepsie, N. Y., on Friday last. Mr. Smillie was an engraver, and so far back as 1832 his plates appeared in THE MIRROR.

CURTIS.-M. B. Curtis is suffering from a severe attack of sore throat, which makes his work somewhat painful.

MINER.-Dr. Edward Miner, President of the Brooklyn Homœopathic College, is a brother of Harry Miner.

HILL.-J. M. Hill has received a number of applications for time at the Union Square Theatre during the Summer season.

DAVENPORT.-This week, at the Novelty Theatre, Brooklyn, E. D., Fanny Davenport played the role of Fedora for the 500th time. BENEFITS. -It is estimated that \$3,000 wilk be cleared for the Actors' Fund by the benefits at the Casino and Brooklyn Grand Opera.

House. CHANFRAU. - Henrietta Chanfrau is restored to bealth. After the holidays she expects to appear at a London theatre in a new play entitled Friends and Foes.

WELBY. - Bertha Welby will appear as Ca. mille, in aid of the Actors' Fund, at the Brooklyn Grand Opera House this (Thursday) afternoon. Edwin Knowles will be the Armand. L'ALLEMAND. - Mme. L'Allemand, of the

American Opera company, and who recently arrived from Europe, is paying a visit to her parents in Syracuse after many years absence abroad. FASHION.-It is probable that Mme. Dol-

aro's comedy, Fashion, will be produced at one of our leading theatres in the Spring, with Louis James, Marie Wainwright and the author in the principal parts.

HART.-Mr. and Mrs. Tony have returned to town from Worcester, Mass., where they had been spending a week or so with relatives. It is said that Mr. Hart will produce his new comedy, The Blarneystone, on Dec. 28.

BRADSHAW. - Frank Carlyle was substituted for Charles Bradshaw by Lotta in the Old Curiosity Shop, as she wished a lanky Dick Swiveller, and the latter would not be made to fit the description by the wildest stretch of imagination.

HOWARD.-It seems as if George Howard, the comedian, must at least be tired of playing his part in Adonis. Still, he may some day have the satisfaction of beating the record of the serious Dunstan. Mr. Couldock only played the old miller a thousand or fifteen hundred

EVESSON. - Isabel Evesson, now with Charles Wyndham's company at the Criterion Theatre, London, will be at liberty to accept American engagements after next April. Miss Evesson was specially engaged by Mr. Wyndham in this country, and has been very successful abroad.

OVERTON.—Charles Overton has withdrawn from the firm of Maubury and Overton, but will remain with the Wages of Sin company for the present. The dissolution is amicably made. Mr. Overton is seeking a new partner, with a view to producing successful plays now in his possession.

SAMARINI.-Mr. Joseph Samarini, for many years MIRROR correspondent in Richmond, Va., died at his home in that city on Monday last, after a lingering illness. Mr. Samarini was an estimable young man, of literary tastes, and a graceful writer. In another column an intimate friend pays him a tribute.

TAYLEURE. - C. W. Tayleure will return from abroad in the Spring to arrange for the production of an American drama called The Law Forbids, by an American company in London, Paris and Berlin. He will also endeavor to sell the rights for this country of an English play which has recently come into his possession.

candidate for re-election to the office of Grand Exalted Ruler of the Elks. This is the highest office in the gift of the Order, and Mr. Sanderson leaves the chair with the finest record of any occupant. He finds his business too exacting to seek or accept continuance in the office.

ROBERTS.-An enterprising gentleman of this city has engaged the services of W. I. Roberts, who is reported by people that have seen his exhibitions to have extraordinary powers in the performance of mystic feats. He will shortly be brought before the public, after having first been placed under the test of an investigation by prominent scientists and members of the press.

BELLEW. -On the title-page of THE MIRROR this week appears a portrait of Kyrle Bellew, Mr. Wallack's leading man. Mr. Bellew is handsome, refined and intelligent. He has demonstrated his ability to maintain with credit the responsible position he occupies, and in The Rivals, The Busybody and Hoodman Blind he has given our public excellent performances. Since the first-night of the last named play he has strengthened his impersonation of Jack Yeulett, and the character now stands out as prominently as the authors intended.

#### Letter to the Editor. CELIA LOGAN PROTESTS.

NEW YORK, Dec. 5, 1885.

New York, Dec. 5, 1885.

Editor New York Mirror:

In your issue of Dec. 5 there appears a statement that "on Wednesday Maude Granger appeared in a matinee performance of a clumsy version of L'Institutrice by Mesars. D'Ennery and Carman, called in the vernacular An American Marriage."

As my name is appended to An American Marriage as the authoress, I have to request that you will retract your assertion that my play is a translation, clumsy or otherwise, of L'Institutrice. There may exist such a piece, but I never saw nor even heard of it until you accused me of plagiarizing it.

urthermore, I do not understand why you should credit me with producing a clumsy version of any foreign work, inasmuch as I am thoroughly conversant with the French and several other foreign languages, and have for years made adaptations from them that several of our most prominent authors have not disdained to put their names to

By publishing this, you will greatly oblige yours truly.



Mend him who can! The ladies call him, sweet
-Love's LABOR'S LOS

There have been all sorts of reports circulated, with an air of authority, regarding J. M. Hill's plans in connection with the Union Square Theatre. The statements concerning the date of withdrawal of Romeo and Juliet are without foundation. No time has been fixed. From present indications the superb production of the tragedy will reach the 100th representation-perhaps a greater record. Then Leah will be brought out, most probably, on the same magnificent scale as the present revival. Mr. Hill has no intention whatever of establishing a stock company next season. His intention is either to put in an attraction of a light order, which he has his eye on, that will remain several months, or play in rotation the best attractions. He has received a number of applications from several leading stars and combinations. Whichever idea is carried out, there is no coubt that the Union Square will be a profitable property, for both schemes are safe and almost certain of a prosperous issue. By the way, the statement that Mr. Hill's lease covers a period of ten years is also incorrect. His. arrangement with Shook and Collier practically places the theatre at his disposal for as short or long a term as he wishes to keep it.

Celia Logan protests that her play, An American Marriage, is an original work, and that she is in no way indebted to L'Institutrice for her plot or characters. I am happy to afford space for this denial, and while I cannot question the word of a lady, I must state, in justice to the writer of the contrary assertion in last week's MIRROR, that he is familiar with the text of D'Ennery and Carman's play, and he still maintains that L'Institutrice is closely resembled by An American Marriage. Of course the similarity might be purely accidental. If Miss Logan wishes to find the ground on which the writer's statement was based I should advise her to procure a copy of L'Institutrice and read it. It can be got at Christern's or Holt's.

From the plans thus far made known, the festivities to be held after the 500th performance of Adonis will be somewhat extensive. Nobody appreciates Mr. Dixey's remarkable success better than yours truly-unless it be Mr. Dixey himsel.f At the same time I doubt the propriety of the ball at the Metropolitan Opera House. Anything that is done in the Bijou is legitimate, but to go outside and place Mr. Dixey on exhibition in a ball-room as an attraction to the curious will, in my humble opinion, be extremely bad taste. And I think that the actor, when he meditates on the scheme and sees it in the true light, will frankly agree with me. A ball of this sort conveys no honor to the recipient; a big audience in the Bijou on the 500th night does. Premeditated "tributes" mean nothing except possible profit to the projectors, and my friend Dixey will confess as much in an "aside" the next time-I meet him.

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A letter I have just received from Dr. Hamilton Griffin speaks glowingly of Mary Anderson's business in Boston. "Every performance has brought a packed house," he says, "and all seats are sold for the rest of the week." This gratifying intelligence proves the truth of my prediction that Miss Anderson's business would come up to the mark as soon as the foolish experiment, tried at the Star, of increased prices was abandoned. Dr. Griffin's letter also contains a piece of news which puts an end to the newspaper reports about the lady's prospective engagements in Europe and elsewhere. At the close of her present tour Miss Anderson will go into retirement for quite a long period. She proposes to retire from the stage for the next two years to study and rest," the Doctor announces.

The indications are that the benefits to be given in this city and Brooklyn to-day for the Actors' Fund will net a handsome sum. Edward Aronson has secured most of the talent for the Casino entertainment, while Edwin Knowles obtained the attractions for the affair over the river. I am sorry to say that both gentlemen have met with much discouragement in the undertaking. They have worked with a will, generously seeking to insure success for the sake of the noble cause. The actors and singers set down on the bills to appear gave their co-operation with good grace, but many people of greater reputation

and less kindliness, to whom application was made, declined to give aid on the flimsiest pretexts. In some cases refusal came from motives of vanity, and in others from selfish indifference. Several of course had legitimate excuses to offer, but these instances were few. I should think that every actor and actress in the land, from the greatest to the humblest, would take a personal interest in extending the usefulness of the Fund. Nobody is called upon to give money for its support. Only the services of a small percentage of the profession are required to earn for the charity in an honorable manner the means of sustenance in order that their sick brothren shall be cared for and the dead decently interred. The good name of the profession demands that the Fund shall enlist unanimous support.

Before this institution existed prosperous actors were constantly supplicated for money by the needy, and by impostors, too. Aid was not judiciously given at best; often it was not given at all, and players became a charge upon the public or found burial in pauper ground. All this is changed now. The Fund systematically and economically assists the deserving, and the self-respect of the guild is maintained. Yet the very class who should yield unqualified support in every effort that is made to swell the treasury are in many cases chary of giving it. The work of conducting the affairs of the Fund brings with it no pleasure or profit beyond that of helping to do good, but some of our busiest managers devote good deal of their valuable time to it all the year round. Surely the actors need not object to tendering their help willingly when it is occasionally needed.

#### The Brooklyn Theatre.

There was somewhat of a commotion in theatrical circles at the other end of the Big Bridge when it became known that Harry Miner had secured possession of the Brooklyn Theatre through the sudden dispossession of Charles H. McConnell. It is well known that last season closed with a large balance on the wrong side of the sheet, and that Mr. McConnell, who became lessee through the failure of J. H. Haverly, was looking for a purchaser of his lease. According to the story of Mr. Miner, that gentleman had made several offers to Mr. McConnell, which were productive of nothing. At last Mr. Miner went to ex Judge McCu-, one of the owners of the theatre building, and secured the lease, Mr. McConnell being dispossessed for being behind in his rent. Mr. Miner took up the managerial reins

last Saturday.

Harry D. Wilson, who was managing for Mr. McConnell this season, had booked excellent attractions, and the house was regain ing its old-time success through him. Mr Miner has wisely retained Mr. Wilson, and has as yet made no changes in the staff.

#### About Jack-in-the-Box.

"It is not quite true that I am in partnership with Frank L. Gardner in the production of Jack-in-the-Box," said Manager A. M. Palmer to a MIRROR reporter the other day. "The facts are that Henry French and myself own the piece for this country, and we are letting Mr. Gardner have the play for Carrie Swain. That little lady will, I believe, play the leading part, which was written expressly for Fannie Leslie The play will be produced in Philadelphia on Jan. 25. A number of scenic artists, under the direction of Richard Marston, are now busy

at work on the scenery.
"Mr. Glover, who was stage manager of the play in England, is coming over to super-intend the production. It happens that the character of the hero, Jack Merryweather, is exactly fitted in every respect to Miss Swain, and that she will make a hit in it I have not the slightest doubt. There is plenty of variety element in the play, but it is made subordinate and incidental to the telling of the story, which is of the conventional kind. It is of the Lights London order and deals with low life.

"One of the scenes will be well worth see ing. It will represent the Croyden Fair, and will be full of action as well as one of the most realistic sets ever seen on the stage. In another scene—that of an Italian padrone's den there will be a very thrilling rescue. It is the Fair scene that the singing and dancing will be introduced. Mr. Gardner is now, I believe, looking about for a New York opening.

#### Adonis' 500th.

That the testimonial to be tendered Henry E. Dixey on the occasion of the celebration of the 500th performance of Adonis at the Bijou Opera House, added to the celebration itself at the latter theatre, will be a big affair of its kind, is readily granted by those who know of the plans. It has been decided to give a ball at the Metropolitan Opera House on the night in question, Thursday, Jan. 7, at which Mr. Dixey will be the central figure. The floral and gas decorations and other incidental expenses for this little affair alone are estimated at between \$6,000 and \$7,500, and to get back in some degree the outlay tickets are to be placed at ten dollars each. Testimonial lists for the ball are now in circulation in the clubs, among lodges and in political circles, and the array of names calling on Mr. Dixey to allow himself to be honored will include some of the most prominent in the city. Delegations of g newspaper men of all the prominent cities in the Union, such as Boston, Philadel-phia, Chicago, St. Louis and Washington, have been invited, and will doubtless be present Gilmore's Band and Bernstein's Orchestra will furnish the music. There will be a promen ade concert from 10 to 11 o'clock, and dancing will be begun at the latter hour. Mr. Dixey will make his appearance on the floor at II:30, or as soon after the close of the per-

rmance as possible.

Besides the testimonial in the evening there

is talk of the comedian being given a banquet at Delmonico's at about I o'clock in the afterother gentlemen. Mr. Dixey's popularity among down-town business men is greater than most people are aware, and it is the in-tention of a number of them, who have come together for the purpose, to honor the only occasion when an actor has given 500 consecutive performances of a play in America with out missing a single night. The tickets for the ball are limited, and will be obtainable only by subscription at the office of the management

The Bijou Opera House is to be decorated will be a statuette of Mr. Dixey, as Adonis two feet in height. It has not been definitely decided to auction off the seats. The price will at least be doubled.

#### The Actors' Fund.

The Trustees held their regular monthly meeting last Thursday. From the Cemetery Committee, Mr. Miner reported the purchase of ten burial lots in Evergreens Cemetery, adjacent to the Elks' Rest. The price paid was \$1.750. President Palmer requested that members of the committee visit the superintendent of the cemetery and arrange for the laying out of the ground.

A letter was read from William F. Johnson, of Philadelphia, attorney of the McCullough estate, acknowledging the receipt of the pro position of the Actors' Fund to donate a burialplace for the remains of the deceased actor. Mr. Johnson has had an interview with Mrs. McCullough, and the family and friends will consider the offer.

Messrs. Knowles and Aronson reported that the araangements for the Fund benefits this (Thursday) afternoon at the Brooklyn Grand Opera House and the Casino, respectively, were progressing favorably, and that there had been a large sale of seats. The President thanked the gentlemen for their zeal in behalf of the Fund.

Israel Fleishman informed the Board that he would place at the disposal of the Benefit Committee the Walnut Street Theatre, Philadelphia, and use his carnest efforts to make the Quaker City benefit a success. He requested that one of the Trustees be sent to Philadelphia to aid him in the work. It was ordered that a committee should confer with the Philadelphia managers. Messrs. Fleish-

man and Smith were appointed.

The Treasurer reported cash on hand in the Bank of the Metropolis, \$6,567.5t, and \$27,000 Bank of the metropolis possession.
in four per cents in his possession.
Committee acted favorably

upon two applications for relief, one of these being Venturoli, the danseuse, who is once more on the charity of the Fund. She refuses For the week ended Dec. 5, \$171.00 was expended in relief, not including \$20, monthly payment to Albertine, the blind actress.

pended in relief, not including \$20, monthly payment to Albertine, the blind actress. New members and annual dues raid in: Charles M. Hamlin, John A. Robertson, Joseph Gobay (two years), Solomon Hofheimer, G. W. Goodrich, William B. Olmsted, John Edwards, Frank Faber, Benjamin Bain, William O'Connor, George Bowron, L. P. Kalish, C. H. McConnell, A. Y. Buckley, H. Brady, Alexander McKenzie, Jacob Swanson, E. C. Petford, Daniel Finn, J. S. McConnell, W. S. Harkins, Nelson Decker, Alfred De Lisser, Ferd. Hight, Bertha Welby, D. F. Simonds, May Waldron, William E. Dougherty, Harry Fitzgerald, Joseph Hayden, Harry Devoy, Eddie O'Brien, Alice Jennings, Hazel Lester, John H. Cassidy, Mabel Pearl, John Hallett, William Raymond, Kate Singleton, Gertrade Kellogg, William J. Felton, Max Horter, William G. Peterson, G. Herbert Leonard, Charles G. Craig, Charles R. Cloudsley and Gus Williams.

#### Mr. Murtha Secures the Prize.

On Tuesday afternoon Frank Murths signed with William R. Martin, the proprietor of the new Windsor Theatre in the Bowery, a five years' lease of that building, with privilege to \$21,000 yearly. The lease was signed by these two gentlemen alone, and nothing is known about any other people being interested in the transaction. It had been thought that William Henderson, the manager of the Jersey City Academy of Music, would be associated with Mr. Murtha in the enterprise; but that gentleman withdrew from it som time since, believing that the structure would not be finished in time this season to make It

a paying property. From present appearances the house can easily be finished by the middle or latter part of January. It will be run on the combination plan, similar to the old Windsor. Efforts are being made to secure Edwin Booth as the opening attraction. The old popular

The exterior of the new theatre is of iron and stone, and the seating capacity will be 2,400, all contained in the orchestra and two balconies. Almost all the work throughout the building will be of brick and iron, and the theatre will be the only one having an iron proscenium girder. The casting of this girder delayed the bullding of the house fully two It is fully eighty feet long, weighs from seven to eight tons. There will be an iron curtain, and the walls will be fully three-and-a-half feet thick The rigging-lott will be all of iron, while the staircases will be of iron and stone, the lower ones, leading from the lobby to the first balcony, being fourteen feet wide and the others ten and under, but all spacious and roomy.

The lot on which the theatre has been erected is 100 feet by 180, and a building on Chrystie street, belonging to Mr. Martin, will be used both as an entrance for the performers and for a number of dressing rooms. In the matter of convenience to the members of the combinations stopping at the house, the theatre will be far ahead of any in the city. They will be comfortable and all will be above the stage. In-stead of two or three actors being pushed into one room, each member will be given a separate apartment. The stage will be 70x80 feet, and will be fitted up with all improvements. There will be a smoking-room on the side of the lo by. It will be painted in white and gold,

while the floor will be of tiles.

George Chamberlain, formerly of the Casino,

and who is one of the most popular men in the profession, has been engaged as treasurer.

#### Hoist by His Own Petard.

John Rickaby is nothing if not original. His busy brain teems with new ideas, and particularly is be prolific of novel advertising schemes. Recently Mr. Rickaby devised an ingenious plan for placing before our best people the inducements offered by One of Our Girls at the Lyceum Theatre. It was suggested by a letter voluntarily written to him by Kate Field, dated from the Victoria Hotel and commending in strong terms Mr. Howard's comedy, the admirable mise en scene and the good acting of the company.

Mr. Rickaby ordered 5,000 lithographic facsimiles of Miss Field's letter to be prepared forthwith, reproducing the monogram of the writer and the original note-paper. The work when finished was a very perfect reproduction, and Mr. Rickaby saw that it was good. Utilizing a directory of the elite of the Metropolis, the astute manager had the 5,000 fac similes put into 5,000 addre envelopes and mailed, sealed and at letter postage rates, on Saturday evening On Sunday morning the neat advertisement was laid upon 5,000 breakfast tables along the Avenue and on the Hill. So far the schem worked first-rate, and Mr. Rickaby congratuated himself that Mise Field's tribute has gone where it would do the Lyceum morgood. But he reckoned without his host of at least without due consideration for the linsive qualities produced by the lithographer.

Early on Monday morning his woes began and before night he perceived the worst. Be every mail scores of apologetic letters arrived from various ladies and gentlemen who as pressed regret for having opened a misdirecte letter intended for Mr. Rickaby, begging his to accept their explanations and to look ow his mail carefully and return by next posthe letters no doubt sent him by mistak and intended by Mise Field for them Higher and higher grew the pile of replie with each succeeding delivery, until the tid wave of correspondence threatened to drive him from his office. Merchants, banker On Sunday morning the neat adverti brokers, clergymen, physici of eminent position were

With a despairing gesture he has porter a letter which had been cru hand. The reporter read it. I has suffered enough. He shoullightly. One sentence of the aloned episcle will do. Here it is

A Talk With Lotta.

#### And the end is not yet!

"Miss Lotts will see you in the parlor is about half an hour," was written on the of a Mirror reporter's card when it came down from that little lady's room in the Victoria Hotel yesterday morning. There was plenty of sunshine in the cosy parlor when the reporter entered, but for all that another gleam seemed to find its way in when, with a light step, the smallest and most petite of America's favorite actresses entered the room, and in her charming way greeted the walting visitor with a hearty "Good morning."

"How is my health?" said the little woman Splendid. It is singular how one can thrive and play week after week without rest. Dixey's record is wonderful, isn't it; and isn't he charming in Adonis?"

"Didn't you find business bad in the West?" sked the reporter.

"Not at all. Why, in Minneapolis and St. Paul we played to splendid receipts. It was the first time I had played there in seven or eight years, and I was surprised at everything. It is wonderful how those cities have grown, They have magnificent hotels and theatres there now. Chicago was just splendid for me; but I don't see how some of the companies that they say are coming back will get through the Winter.
"This is the first time I ever entered or

acted in the Standard Theatre. I was to have gone to the Fifth Avenue Theatre, you know, but Mr. Stetson asked me to transfer my company to the other house, and I did so. I much prefer to act in theatres where I have played before. I got a certainty—a large one, too—for going up there; whereas, at the Fifth Avenue, I would have played on shares and taken my chances. The certainty is more than Mr. Stetson will make, too, I guess. The new version of Little Nell took splendidly in Boston and Philadelphia. Two scenes from it were played at the Eliks' benefit, too. Mr. Dickens, Jr., has changed the play so as to make it more consistent; but I incline to the opinion that

A SUPERFLUOUS DENIAL NEW YORK, D

NO LIKENESS BETWEEN THEM

NEW YORK, Dec. 1

### VINCIAL.

the Greene the Character magnitudes role artistically. Ralph Definors here to better advantage than in his to a character that for him perfectly applicated. H. A. Thomas, as Dr. grand acting, particularly the death ris cell. It was wooderfully realistic. Carvella, rith and eath.

is: (Jacobs and Proctor, managers): ted large andicaces last week. Lottle head in to be commended. She has a manager, and found favor with the Reswick Armstrong as Dunata, did him of the co, did fairly well; This Week, Specialty Congrus. Next, managers good last week. This week, considered the condition of the co, did fairly well; This Week, and the condition of the co, did fairly well; This week, and the condition of the co, did fairly well; This week, and the condition of the co, did fairly well; This week, and the condition of the c

COHOES.

pers House (P. J. Calles, manager): W. E. Shermade his first appearance here Nov. 30, producin de XI., with the star in the titular role. For some me is falled to draw, and I can only attribute it plantiful fact of appreciation (or educativa) to dis mits good acting from had which has an frequently displayed here this reason. Alse support was rond, and particularly by Louise Davenport and Willedow. The entire performance was thoroughly yable, and those who were so fortunate as to but experienced a rare treat indeed. The attraction

CURTLAND.

OSWEGO,
Munic (John R. Pierce, manager);
mot with good treatment at the hands
yan Nov. 30. House light; strong local
Dark Days was presented in a superb
condon Theatre Royal Haymarist co.,
strong conclusion. Andience fair. The whose Cas It Be, soth,
a pleasant chat with Mesers, Burke and

KINGSTON.

shois and Michola, managera): Frank
seq or, the Girl I Left Behind Me, ad
performance. Templaton's Opera co.

th, to crowded house. A delightful
very part was well mostained. Lucille
Yum was charming and spored a de-

JAMESTOWN, House (A. E. All ght Off co. gare an slied audience.

rices Hov. 40, 121 and 40, to only fair business.

TROY.

Rand's Opera House (Gardner Rand, manager):

7, J. Ferguson furnised delight to three good houses, the and 5th, as Sir Chassery Trip in A Friendly Tip. Its play and co. Italied to satisfy, but the star's performer gave unbounded astisfaction.

Rand Hall C. M. Lockwood, managery: The J. E. Raguser Concert promises to be a grand success oth. J. C. Raguser Concert promises to be a grand success of the same Thurshy and Caroline Zeiss are among those second to appear.

Griswold Opera House (Jacobs and Proctor, managers): The Parsuments of Paris to large houses last week, Hasel Lide this week; variety ugar; Edwin Arden, 21st week, J. Manialek Murray shih, week:

### NORTH CAROLINA.

CHARLOTTE.

CHARLO

OHIO.

ZANASVILLE.
Co./s Opera House (John Hoge, manted house which gathered 1st was as
small to Elizabeth Robins, whose home is
to James O'Neill or the excellent melocrisms. Every seat was sold by the
host-office operact the audience was the
ness-bleed in the house in about three
a praceful tiblate could not have been
atted young townswoman. On this oction made her professional debut before
former acquaintances. The part of
the made to her, and she did not fail to
te. The part is rather limited, and
acceptable of the thereons on her first
home recovered. While not a finished
passion of attaining emissence in her
the metry, has a good stage presence, a
tree, and execut gateves. Her cos-

impersonation of Edmond Dantes. His performance is tomed down considerably, and is more finished since his last appearance here. He was twice recalled. I. W. Shamon, who before played Caderouses, now plays Shamon, who before played Caderouses, now plays Nortier. His conception compars unfavorably with that of Frederic de Belleville. It lacks the grace and elegance which the latter gave it. In assuming the various disguises he displayed considerable wernstility. S. Milton Kent is not successful as Albert de Morcerf. His looks are acceptable, but he acts like a novice. This is also true of H. R. Bradley, who was the Villefort. As Caderouses, W. H. Wallis is capital; but I don't like his taking an oath with the left hand raised. That would not do in Oiso. Howard Gould as Fernande and John V. Melton as Danglers, were fair. The make-up of the last is at least fifteen years too young. Annie Boudinot was good as Carcoute. As a whole the production was not as good as that of two seasons ago. The absence of Frederic de Believille, Goorge C. Boniface and Forrest Robinson from the cast is very marked. The stage etting was good.

Bijon Theatre (Dr. O. C. Farquhar, manager): Lew Johnson's Georgia Minstrels ad and 3d, to good business.

Wheeler's Opera House (George W. Bills, manager): If ever two consections struck a poor piece those two are Harrison and Gourley. Out of the Frying Pan Into the Fire is the worst piece we have seen for some time. George, who is smallly famy in whatever be undertaked in a feither as Platterwig; the part absolutely affords him nothing. Harrison has something more of a part, but the whole business, with the exception of a small part of the second act, dragged in a most wearisome manner. The house was full to overflowing.

Items: The legitimate, as done by the Bandmann comb., has drawn big houses during the week at the Paople's.

People's.

DAYTUN,
The Grand (Reist and Dickson, managers): Michael Strogoff, with its wealth of scenery, mechanical effects and ballet, drew medium sixed andiesces Nov. 30 and s.t. Joseph Slayton made a handsome Michael Strogoff and played the part in such a manner as not to suffer by comparison with any previous impersonation. An \$800 house greeted James O'Neill in Monte Cristo 2d, and I really think the co. could have remained a week. Thatcher, Primrose and West gave one of their refined minstrel entertainments 5th, to a large and well pleased audience.

audience.

Cues: Bert Stubbeibine, cornetist of the Soldiers' Home band and Memorial Hall orchestra during the past five years, leaves on the 11th and joins Denman Thompson at Rochester. Bert has the best wishes of a host of 'friends.—A. Q. Scammon is in the city in advance of The Two Johns, at the Grand oth and 10th.—The Stranglers of Paris is booked at Memorial Hall, Soldiers' Home, 25d.

Supplement: Manager Sam Henderson, of Memorial Hall has fallen in line with the rest and framed The Manager Sam Henderson, Sp. 18 Manager Sam Henderson,

PREMONT.

Opera House (J. M. Dryfoos, manager): The Kinderparden drew big houses set and sd. The co. is composed of excellent artists, and the skit gave good astiaction. A return date was requested by prominent

MANSFIELD.

Miller's Opers House (Miller and Dittenhoefer, managers): Leon Whetzony's co., in Satan's Judgment, drew a light audience Nov. 30, but larger than deserved. If the co. were to receive their final judgment on the merits of their programme, Satan would receive them all. A very good co. presented Burr Oakr's al. Good audience. Annie Barelay as Margie, Burr Oaks' wife, looked very pretty and acted her part effectively. Criptic Palmonis made an excellent Eben Harstsoe. David Murray as Burr Oaks and E. E. Hulfish as Joseph Sprecken played their parts very well. Galley Slave 19th; Noss Family 23d; Cora Van Tassel 26th, week.

LIMA. Faurot Opera House (Quincy Kilby, manager): A large audience laughed at clarition and Gourlay, ist, in Skipped by the Light of the Moon, although the performance did not come up to what was expected. Louis Harrison's many admirers here were rather disappointed. Thatcher, Primrose and West have the best minstrel co. that ever travelled, and drew a good audience 4th. Every act was well received, especially that of the Nelson Family.

that of the Nelson Family.

CHILLICOTHE.

Clough's Opera House (Ed. Kanfman, manager, Burr Oaks Nov. 30, to a fair house. The scenery carried by the co. could not be used, as the stage was too small.

mail.

Masonic Opera House (B. W. Orr, manager): We,
Us & Co. drew a full house 3d. Performance did not
fulfil expectations. The Two Johns co. 16th.

FINDLA'

One of the saddest happenings in the dramatic line
that it has been my misfortune to witness the present
season were Four's Forry, as interpreted by the Sallie hat it has been my misfortune to witness the present cason was Fogg's Ferry, as interpreted by the Sallie Price co. Nov. 30 and Dec. 1. Deservedly light houses

Masonic Opera House (B. B. Ellesberry, manager):
Howorth's Hibernicon drew a large and well-pleased
addence 1st. Two Johns co. 14th: Burke's Humpty
Dumpty Co. 16th.

Dumpty co. steh.

SPRINGFIELD.

Grand Opera House (Fuller Trump, manager):
Burr Oaks 1st, to a fair house. The scenery is very
fine. The co., with the exception of D. M. Murray, as Burr Oaks, is very poor. Mr. Murray compares
favorably with others who have been seen here in the
same rols. Shadows of a Great City 1th and 1sth.

Black's Opera House (Samuel Waldman, manager):
We, Un & Co., ad, drew a packed upper and good lower
house: F. W. Holland, as T. Willie Rockingham, and
Matt Holmes as Dr. Mule Medicus, are the principal
finn-makers, and are fair connedians. The burlesque
Italian duet by Mr. Holland and Miss Crocker was
good, and won a deserved encore. Streets of New York
44th, 15th and 16th.

CANTON.

Schaefer's Overs House (Louis Schaefer, manager):
Louise Rial and co. presented Called Back Nov. 30, to a well pleased and fair sized audience. The cast is unusually good, particularly Will S. Marion and Laura Biegar. Fertises's Fool, next night, to small audience. Item: Ella Miller and co. in Ten-Mile Crossing, beoled for 4th and 5th, did not abow up. The reason s not known, unless they were afraid that Manager Schaefer would denounce them from the stage if the entertainment was not what the agent represented it to be.

to be.

NORWALK.

Whittlesey Opera House (S. S. Levv, manager) Rentfrow's Jolly Pathänders played to good house ad. The
play, a musical absurdity, was well received. The
band and orchestra accompanying this troupe was very
fine. Hazel Kirke will be produced.

#### OREGON.

PORTLAND.

New Market Theatre (J. P. Howe, manager): Wages of Sin, Called Back and Monte Cristo were presented week of Nov. 23 by the Grismer-Davies co. Fair business. The co. left for Puget Sound, 29th.

Casino: The Galley Slave, by Lewis Morrison's co., drew large houses week of Nov. 23. The same co. played Paquita and Hasel Kirke, week of 30th.

Items: Manager Howe, of the New Market, is ill with pneumouin. Maurice Grau's Opera co. opens a three mooths' engagement at the Casino. Jan. 9.

#### PENNSYLVANIA.

PENNSYLVANIA.

PITTSBURG.

Library Hall (Frederick A. Parke, manager): Lawrence Barrett closed a very large week's business 5th.
Receipts averaged a fraction over \$1,000 at each yerformance. Repertoire was a varied one and included tragedy and comedy. Barrett never appeared to better advantage, and his performances were well received. Co. is evenly balanced, and rendered good support, although the less of Mr. and Mrs. James cripples it. Manager Parke deserves the highest praise for the excellent manner in which he mounted the different pieces. Barrett says the scenic effects were equal to any he has ever seen. Thalis German Opera co. 7th; Aimee 14th, three nights; Minnie Maddern 17th, three nights; Minnie Meddern 17th, three nights; Minnie M

ahead of the T. P. and W. party, is in town.—Charley West, of Sharpley and West, was confised to his room in the American House last week.—Harry Elisler, M. B. Lesson., J. B. Steen. Henry Veerheller. Loren Willey, Oscar Tanner, W. H. Walisce and other members of Lodge No. 11 of Eliza, of this city, will leave this week for New York to take part in the proceedings of the Grand Lodge meeting which is to be held in Masonic Temple in that city.—Lillium Markham joins the Kernell comb. at Louisville, Ky.—A the atrical troups bearing the name of the New York Comedy co. played at Imperial Friday night. Many of the best people of the village and vicinity attended the show. The play was Dud's Boy, which is asother name for Peck's Bad Boy. The acting of Frank Oskin as the bad boy was creditable. The street scene between Teddy and Tot, when both were very poor, was probably the best of the play. After the entertainment was over the people did not hesistate to any that, taken as a whole, the show was rather flat. One prominent man arose at the end of the fourth act and proposed that they all laugh.—Harry Williams cancelled the Davene date at the Academy, as he didn't think the show strong enough for this town.

ALLENTOWN.

think the show strong enough for this town.

ALLENTOWN.

Academy of Music (G. C. Aschbach, manager):
Gilmore's Devil's Auction co, was received by a packed
house Nov. 30. Carrie Swaig made her first appearance before an Allentown audience, 2d, an Cad the
Tomboy. She is a clever soubsette, and plays her part
with a vim and dash that perfectly delighted the audience. I cannot overlook the musical director, Walter
Hyde, who, between acts, played several solos on the
violin, which were highly appreciated. \*Fred. Bryton,
12th; Frank Jones in Si Perkins, 14th; Gus Williams,
13th.

HARRISBURG.

Opera House (Markley and Till, "managers): Devil's Auction, 1st. This attraction is much improved since its last appearance in Harrisburg. J. Bernard Dyllyn and Louise Dempsey being a whole host in themselves. The latter, in her topical songs, caught the house at the start. The ballet is a strong point with this co., and was in every particular a thing of beauty. The Auction is given with truly gorgeous scenic effects. The house was well filled and cheered the box-ofice till. Carrie Swain 3d. The play, Cad the Tomboy, was acceptable to the upper house.

Opera House (H. J. Steele, manager): A Night Off drew a fair audience 5th. The comedy, which is altogether farcical, was gives with the snap for which Rehan's co. is so justly facted. Ernest Bartram, is the role of Snap, the manager, was effective and presented this relict of bygone days in a strongly humorous light. The co. as a whole is well adapted for this class of work. Bennett and Moulton co., 7th, week,

work. Bennett and Moulton co., 7th, week,

BETHLEHEM.

Since the destruction by fire of our Grand Opera
House over a year ago, our theatre-going people have
been greatly at a loss for amusement. However, those
who can afford it pay regular weekly visits to Allentown, five miles distant, the Lehigh Valley, railroad affording accommodations to return after the performnace. Last week Draper's U. T. C. held forth in a rink
here, and drew crowded houses for two nights. Plans
have been made for an opera house to be erected on the
site of the old one. The senting capacity will be about
1.000. It will not be as claborate as its predecessor.
Hoaever, it will be better than none.

A very neat sign of The Naw York Mirror, the
leading dramatic paper, has found a permanent place in
the post-office, the most frequented place in town. At
least half a dosen business piaces have furnished room
for the handsome Romeo and Juliet Supplement.

BUTLER.

Butler Opera House (I. J. McCandless, manager):
The California Minstrels set, presented an average performance to a \$100 andience.
Tip: Heinemans and Anderson, our leading booksellers, always have a supply of current numbers of The Mirror.

MIRROR.

WILLIAMSPORT.

Academy of Munic (William G. Elliott, proprietor):
Daniel Sully's Corner Grocery sd, to a good sized and
very appreciative audience; co. good throughout, and
business satisfactory. Arthur Rehan's co. in A Right
Off 4th, to a large and very enth-sisastic audience.

NEWCASTLE.

Opera House (R. M. Allen. manager): A \$700 house
greeted Gilmore's Devil's Auction co. 4th. The piece
was admirably staged and everything parsed off smoothly.
The co. is made up of excellent material, notably
J. B. Dvllya, the Garnellas, Albert Martinetti, Mason
and Lord, Louise Dempsey and Victoria Nathanson.
The California Minstrels drew a fair house 5th. Mediocre entertainment. Baker and Farron 11th; After
Dark co. 18th.

The Cantonsus.

Dark co. 1sth.

Items: I had a call from John B. Dyllyn, of D. A. co. 4th.—The Diamond Brothers, of Sell's Brothers Cheus, are in town.—John L. Kerr, of the theatrical firm of Warner and Reis at Bradford, is in town.—A Presbyterian minister tried to prevent Manager Allen posting the ballet scenes of the Devil's Auction co., but the mayor could see nothing immoral about them.

SCRANTON.

Academy of Music (C. H. Lindsay, manager);
J. K. Emmet as Fritz in Ireland 1st, to a packed bouse,
Ida Siddous' co. 3d, to good business. Fair entertainments. Roland Reed in Humbug, to a packed house,
The support was all first class and the audience highly
pleased.

MckESPORT.

White's Opera House (James E. White, manager):
The Devil's Auction 3d, to crowded house. Fine entertainment. The scenery was grand, as was also the ballet. I. B. Dyllyn as Toby was called before the curtain
five times. Munnie Maddern 16th; Lillian Histon 18th.

let. I. B. Dyllya as Toby was called before the cartain five times. Munie Maddern roth; Lillian Hinton 18th.

OIL CITY.

The new Opera House will be thrown open this month It is built upon the site of the old edifice, burned down two years ago. Without going into details, will say that the new house surpasses any the oil country has ever had. The inside arrangement has been carefully finished with a view to furnishing safety from nre, comfort for andiences and convenience for presenting plays. The building is owned by a stock company, and the management has been given to Messrs. Kane and Rogers, who are also managers of the present house. They have given the people satisfaction in the past by securing good attractions, and in this way have brought the city up to where it can be safely called "a first-class show town." With a brand-new house and good management our people are getting ready for a season of good things.

EASTON.

Opera House (William M. Schultz; manager): Carrie Swain in Cad the Tomboy Nov. 30, drew a fair house. Madison Square co, in May Blessom 3t, to a good house. This was very much the best performance of the season. Georgia Caywan and Ben Maginley carried off the honors, but the whole cast is exceptionally strong.

READING.

Academy of Music (John D. Mishler, manager):
Bennett and Moulton's Opera co. appeared during the
week of Nov. 30 in Olivette, The Mikade, The Mascotte,
Chimes of Normandy, Patience, Pirates and Girofle-Girfla to large business. Good performances.

Grand Opera House (George M. Miller, manager):
Lillie Hinton, who is a favorite in Reading, appeared
during the week of Nov. 30 in Engaged, Pygmalion
and Galatea, Little Treasure, Ingomar and Caste. Very
good houses. She was frequently called before the
curtain and received several beautiful floral offeringa.
The singing of Sallie Hinton was one of the features of
the performance.

JOHNSTOWN.

Johnstown Opera House (Weaver and Jordan, managers): Dan Sully's Corner Grocery ad, played to fair house, and gave best satisfaction. A return date in promised. Howorth's Hibernica, 4th and 5th, to good business. We admire Mr. Howorth's grit in keeping up The Mirror of Ireland.

business. We admire Mr. Howorth's grit in keeping up The Mirror of Ireland.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): The Surrey Theatre co. started on the road on Nov. 30, opening in this city on that night, where they were billed for a week's engagement at low prices in Hazel Kirke, Colleen Bawn. Led Astray, Galley Slave, Divorce and Monte Cristo. Poor presentation of Hazel Kirke to a good house 30th, and Colleen Bawn to light business ist. On the 2d, however, Manager Yecker gave orders to keep the doors closed against further performances. William Marshall, the treasurer of the co., brought suit against the managers of the co., Ellwood and McCoy, for obtaining money under false pretenses. They produced an agreement with Marshall, however, which provided that he could attach their scenery for all money advanced, and swore that though they had no scenery here, they had plenty of it packed away in Philadelphia. The case was then dismissed. The co. or part of it, remained in this city for a few days, with the intention, it is understood, of reorganizing and again taking the road.

SHARON.

Opera House (P. F. Davis, manager): California Minstrels appeared 4th, to light business. Rainy evening. Fairshow for prices, which were fitty cents for best seats and ten cents for gallery. After Dark 11th.

PITTSTON.

Music Hall (W. I. Evans, manager): William Redmund and Mrs. Thomas Barry, with good supporting co., in A Midnight Marriage, 4th. Well received by a fair house.

MulkESBARRE.

Music Hall (W. H. Burgunder, manager): J. K. Emmet gave us Fritz in Ireland on Nov. 20, and seemed to be about as full as was the house. His Lullaby was quite well rendered, by proxy, but said proxy was too far away from the object from which the sounds were supposed to issue to render the deception entirely successful. A well-filled house greeted Roland Reed 3d, and all left the hall satisfied that the star, has aides being the personification of Cheek, is the greanest Humbug on the American stage, rendered so by his very

clever interpretation of the character of Jack Luster in Fred. Marsden's farce comedy Humbug. The entire co. in point of artistic ability is very evenly balanced and the attention given to the details shows the hand of the master. They could fill the house again this season.

#### RHODE ISLAND.

arst Fantasma, and New Year's week Stetson's Mikado co.

Theatre Comique (J. D. Hopkins, manager): Arrivals for the week are Housesburo Sam, James and
Frankie Hall, Dolan and McCarty, Melvins Renner,
Leroux and Wilton and the Muldoon Quartette.

Items: Drew's Dime Museum is out with an entire
new bill for the week.—Sunday evening a benefit concert was tendered to John Sayles, the popular tressurer
of Low's Opera House. The attractions were the favorite American Band, assisted by well-known local
talent. A well filled house was the result, and our
friend John is proportionately happy.—Our Aldermen
declare that "the skating-rink must go" after this
month.

#### SOUTH CAROLINA.

CHARLESTON.

Owens' Academy of Music (Iohn E. Owens, manager):
Stipped by the Light of the Moon 30th, to large house.
Belia Moore, fairly supported, presented A Mountain
Fink to good houses 1st and 3d. The Rag Baby filled
in the rest of the week, playing three nights and a matinee, with John T. Craven as Old Sport and Marion
Elmore as Venus. Miss Elmore is a favorite here and
received several well-deserved encores. The paper of
this co. is the firest specimen of the lithographer's art
seen in these parts.

Amateurs: Rossini's grand oratorio, Moses in Egypt,
under the direction of Mada ne Burbot, was presented
at Hilbernam Hall ad and 3d, to appreciative houses.—
H. J. Byron's travesty on Fra Diavolo will be given at
Academy of Music 58th and 39th, by local talent.
Personal: This week, on a flying visit to the Gate
Citv, your correspondent had the pleasure of making
the acquaintance of Mr. R. T. Raines, The Mirror's
genial Atlanta correspondent.

COLUMBIA.

Opera House (Eugene Cramer, manager): John A.

Stevens gave Passion's Slave Nov. 30 to a well-pleased audience. Skipped by the Light of the Moon, 1st. was received with roars of laughter by large audience. Bella Moore, in A Mountain Pink, 3d, to moderate business. No doubt this co. and play would have drawn a large house had it not been for the attractions that followed. Frederic Warde sth, under the auspices of Myrtle Lodge, K. of P., presented Damon and Pythias to the largest and most fashionable audience of the season. COLUMBIA.

#### TENNESSEE.

LENNESSEE.

MEMPHIS.

Leubries Theatre (Joseph Brooks, manager): The Private Secretary co., headed by W. H. Gillette and W. H. Kennedy played three nights and matinee, opening Nov. 30, to only moderate houses. The rest of the week was filled out by the Ford Opera.co. in The Mixado. This was our first peep at the opera, and consequently a very good business was done, although the co. is not very strong in singing voices.

Grand Opera House (H. P. Seavy, manager): George C. Mila's co. in Othello, to a good house, 1st. Mr. Mila assumed the role of Iago and did very well.

Miln assumed the role of lago and did very well.

KNOXVILLE.

Staub's New Opera House (Fritz Staub, proprietor):
Heege's Pech's Bad Boy co. ad, to one of the most enthusiastic audiences of the season. Miln co. came 4th and 5th, rendering Othello and Hamlet to very good houses. Patti Rosa has changed her date to 19th.

Supplement: Charles Neal, our gentlemanly little news agent, told me he sold forty Mirrors with supplement and had callers for more.

#### TEXAS.

WACO.

McClelland Opera Hovse (Sanford Johnson, manager): A well filled house greeted Zozo the Magic Queen Nov. 27. The queenly beauty of her majesty and her fair subjects charmed everyone, from the ladies in the dress-circle to the bald-headed veterans in the front rows. George Adams was particularly happy in his delineation of Wash Knowall. Bad weather lightened business somewhat at the matinee and night 38th. Adelaide Moore and co. in School for Scandal rather disappointed a fair audience 18th. Her rendition of Lady. Teazle failed to fulfil public expectations. Item: Mention should have been made before now that The Mirror adorns the news stand of Alf, Herz at the Pacific Hotel regularly; also at O'Neill's news depot. It grows in favor,

Millett's Opera House (C. T. Millett, manager): Katie Putnam Nov. 3 and Dec. 1 in Lena, the Madcap and Old Curiosity Shop to fair houses. Splendid perform-

FORT WORTH.

Fort Worth Opera House (Mrs. Charles Benton, manageress.) Zozo, with Adelaide Cherie and George H. Adams as principals, appeared Nov. 30 and Dec. 1 to good houses and gave a splendid spectacular performance, which gave general satisfaction. Adelaide Moore appeared 3d and matinee, presenting School for Scandal, Lady of Lyons and As You Like It. The houses were not large, but very select. Performances wery good, and support excellent. She deserved better success, but following so close after Zozo it was not expected she would have full houses.

DALLAS.

Dallas Opera House (Heary Greenwall, manager):
Zoso The Magic Queen ad and 3d to packed houses.
Prices were raised, but the crowds poured in, paying no attention to prices. Only a Woman's Heart Dec. 11 and 12; J. B. Polk, 14th; Emma Abbott, 16th and 17th.

TEXARKANA.

Ghio's Opera House (A. L. Ghio, manager): The Mikado was rendered exceptionally well by Ford's co. Nov. 36 to the largest house of the season. This was the first production of the opera in our city, and it was warmly received.

warmly received.

SAN ANTONIO.

Turner Opera House (Ernest Rische, manager):
Adelaide Moore in School for Scandal, Nov. 29 and As
You Like It 30th. Moderate business. J. B. Polk in
Mixed Pickles 1st, 3d and matinee to light business.

#### VIRGINIA.

VIRGINIA.

NORFOLK.

Academy Music (H. D. Van Wyck, proprietor):
Nov. 30 and Dec. 1, Clara Morris in Article 47 and
Alixe. Weather bad, and consequently only fair business. Those who braved the weather, however, expected
much and were not disappointed. Jeannie Winston
and Academy Opera co., ad, in Boccaccio and 3d same
co. in Queens Lace Handkerchief to good business. Our
people are rarely favored with such a performance as
was given them by this co. Frederick Bock and co., 4th
and 5th, were billed to present Monte Cristo and The
Power of Money. The business Friday night was so
poor and the reports of local newspapers so disparaging
that no performance was given Saturday matinee and
night.

Norfolk Opera House: Lang's Comedy co. in Scheming week of yoth. Large business at scant prices. Week
of yth, Louise Arnot.

RICHMOND.

Theatre (Mrs. W. T. Powell, manageress): Power of
Money co. 2d to fair house. Clara Morris, supported by
Eben Plympton and a strong co. appeared 3d in Miss
Multon and 4th in Article 47. Large and fashionsble
audiences. The Academy Opera co. presented Prince
Methusalem at matinee and I a Perichole evening of 5th
to very good houses. Roland Reed appears oth and 10th.

Opera House (W. L. Olivier, manager): The Academy

Methusalem at matinee and La Perichole evening of 5th to very good houses. Roland Reed appears oft and 10th. STAUNTON.

Opera House (W. L. Olivier, manager): The Academy Opera co. from Baltimore, gave a vary fine rendition of The Queen's Lace Handkerchief to a splendid audience Nov. 30. The trouge is a good one, the chorus being especially fine, though lacking somewhat in male voices. The orchestra is unusually good, while the costumes were elegant. Jeannie Winston, Louise Searle, Ansie Meyvrs and George Appleby are the principal vocalists and deserve special mention. Fowler and Warmington's Skipped by the Light of the Moon 4th, to a fair house. While there is not much in the play, it is a bright little skit and moves yery rapidly. Fred. and Walter Leniox, Jr., as Crackle and Dingle. and Mr. Hazen as McIntyre, the Foliceman, are worthy of special mention; the first of the play.

Personal: Jeannie Winston, the Baltimore favorite, is a beauviful, accomplished and graceful actress, and sustained the role of the King in The Queen's Lace Handkerchief, in a very acceptable manner. Harry Davis the genial business manager of the Opera co., reports fine besiness.

FREDERICKSBURG.

New Opera House (C. E. Hunter, Jr., manager): Camilla Urso appeared to the finest audience nince the house was opened and at advanced prices. J. H. Keane

billed 11th and 15th in Mrs. Partington and Rip Van

#### WEST VIRGINIA.

PARKERSBURG.
Academy of Music (M. C. Van Winkle, manager):
Rice and Barton's Minstrels to top-heavy house 1st.
W. E. Sheridan in Louis XI., 17th.

#### WISCONSIN.

WISCONSIN.

MILWAUKER.

Grand Opera House (R. L. Marsh, manager): House closed week of 30th. T. W. Keene opened for a week, 7th. The engagement promises to be very successful as the advance sile is already large, and Mr. Keene is a favorate here. Through the kindness of his manager, Mr. Hayden, Mr. Keene will take part in the Press Club benefit, 3th.

New Academy (Jacob Litt, manager): Lizzie May Ulmer gave two performances of Dad's Girl, 30th, 10 fair sized andisences. Co. fair. On the 2st the Musical Society gave their 31st concert, crowded house. The soloists were Abbie Carrington, sang a selection from La Traviata, and is reasone to a hearty encore gave Diebl's "Going to Market." She also sing Millard's "When the Tide Comes In," and a composition of her own. Miss Carrington is a native of this State, and Milwanhamas are very proud of her. Miss Hoonsied's nambers were taken from Chopin, Rubinstein and Grunfeld, all of which she played from memory, and with an apprension and deliency which placed her in the front ranks of planists. The Arious gave their first annual concert on the 3d before a large andiseace, on which occasion Anton Averak's causata, "The Spectre Bride," was presented for the first time in this city. The soloists were lennie Dutton, sograno; Mr. Kaoor, temor, and Mr. Moore, haritons. Chicage was liberally represented by the in the chorus and erchestra and in the audience. The Arions will present Handel's Messiah at Immanuel Church, 39th, with Jennie Huston in the soprano part. In the Ranks opened 3d for four nights to light business. The play has been presented here before, and by a much better co. Scenery very fine, but a triffe the worse for wear. Hoyt's Tin Soldier, soth, 17th, 18th; Hawerly's Minstrels, 18th, 19th, 30th.

Lakelets: At Slensby's Rentz-Sagtley Female Minstrels have been crowding the house every night. The

ooth, 11th, 12th, 13th, 15mma Nevada, 14th; Milan Opera oo., 15th, 16th, 17th; Haverly's Minstrels, 18th, 19th, 18th, 16th, 17th; Haverly's Minstrels, 18th, 19th, 18th, 18th, 19th, 18th, 18th,

booastore on wisconsis street.

MADISON.

Turner Hall (Cornelius and Officer, managers): The Innes co. gave a good concert to a small house, ad. Lilly Clay's Adamiess Eden co. drew a large house the following night. Alice Thwasend is with the co. as leading lady and seemed to attract the most attention. Performance pleased the audience.

#### WYOMING.

Opera House (T. A. Boardman, manager): Kiralfy Brothers' Around the World in Eighty Days, Nov. 30, Dec. r and s Business good.

#### CANADA.

CANADA.

ST. JOHN.

The Wilbur Opera co. opened the forty-eighth annual lecture course of the Mechanic's Institute, Nov. 30. and continued all week under the management of the Micabaward Club. The Mikado was produced 30th and 1st and 2d to big business. The opera was very handsomely mounted. The scenery was painted by William Gill, formerly of the Boston Museum, and is deserving of the highest praise. The co., with one or two exceptions, is very weak. It seems to me that their greatest feature is trying to over-act their parts, and I have very grave doubts if the lady who played Yum-Yum had any idea whatever of the character. Girofie-Girofia 3d; Olivette, 4th, and Little Dude, 5th. Business only fair after The Mikado.

Micawber Tips; W. S. Harkins is to bring a dramatic co. here Christmas week. Bill is one of the most popular actor that visit St. John. We are going to give him a rousing reception. The Micaber Club has kad a new set of scenery painted for the institute by William Gill.

PICTON.

Opera Hcuse: Emma Wells Comedy co. played here ast week to crowded houses.

#### AUSTRALIA.

AUSTRALIAN OFFICES OF THE NEW YORK MIRROR. AUSTRALIAN OFFICES OF THE NEW YORK MIRROR.

SYDMEY AND MELBOURHE NOV. 3, 1885.—As this is Cup week, and the votaries of pleasure are up to their eyes in the mazes of the Melbourne Derby, things theatrical have become quite secondary matters in comparison to the great racing caraival of the Antipodes, the great question of the day being the probable winners of the several events and the odds to be obtained on each. To-day the cup has been run for, and all places of business are closed, the day being observed as a sacred holiday. Every one on pleasure bent and in holiday attire, either on the war-path to the Course at Flemington, to see and to be seen, or to

sure bent and in holiday attire, either on the war-path to the Course at Flemington, to see and to be seen, or to seeme quiet retreat to picnic down the bay and have a good time in truly Australian fashion.

As a matter of fact, Melbourne is brimful of attractions just now. Emerson's Minstrels, after a most successful tour in Adelaide, have opened at the St. George's Hall, with the original c., as brought by Emerson from the United States. On the ends, Emerson and Charlie Coghill; Ben Clark and Holland, soloists; Dan Faley Stanley, Pizley, and Harry Coghill, comedians; Walsh and King, dancera; Reinhardt, in charge of the band, and last, but not least, the genial Billy Jenkins in frost of the show. Emerson's men have undoubtedly had a good time. They now wear "store clothes" and are dazzling in the brilliancy of their diamond jewelry. Leon and Cushman have not been so fortunate. The former's style does not suit the theatre-going public of this constry, and his portrayal of the Fresch members of the densi mende, however popular in certain dives in New York, would not be a success in the better theatres.

of the deme is somete, however popular in certain dives in New York, would not be a success in the better theatres there.

Nita's First is running at the Bijou, with Titherage, Fleming and Brough in the principal male roles, and those of the opposite sex finding representatives in Miss Boucicault, Jeany Watt Tanner, etc. Arthur Garner of the well-known Triumvirate appears in the cast and we cannot but regret we do not see him oftener. He is the life of the play.

The comedy of Mixed, at the Nugget Theatre, has been a great success, and Phil. Day as Bosco Blithers scored a decided hit. We do not admire Mr. Day in all his characters, but herein he is very funny, and his oft repeated assurance that he has "called about a hat" always fetches the heuse. J. R. Greville, H. N. Douglas, J. L. Hall Craven (author) and Meadames Douglas, Craven and Miss Groyme are included in the cast.

J. C. Williamson has again struck oil with his charming wife in the drama of that name, and crowded houses nightly at the Theatre Royal. Here again the story of the "Pennsylvania Dutchman." Mr. Williamson's Australian career has been one long list of successes, and the Boucicault season of forty-one nights, just closed, drew up receipts amounting to £8.074.16. Of this sum the management paid Mr. Boucicault found people to fill most of the principal parta, the preliminary and current expenses connected with his engagement were very heavy, and averaged slightly over £9.00 per week, so that the net managerial profit for the season was £1.130.138.3d.

The recent Private Secretary season of forty nights at the Gaiety Theatre, Sydney, resulted in the management and Mr. Thornton netting a little over £1.300 each. In tragedy, Sheridan has been this management's only star—universally praised by both press and public, his Lear rising into the regions of genius. But the engagement was not profitable from a financial point of view.

ark and Ryman are holding forth with a female trel troupe, where beauty gives way to talent, servieve Ward is still here and gives a benefit to the en's Hospital on Friday next, rold friend, J. E. Moore, is still treasurer of the while at the Bijou Monty Browne and W. A. a perform similar duties, and A. L. Cunard runs ugget Theatre, W. Smythe watching the interior Maisroni and wife.

ictoria Hall, jeroni and wife are in Melbourne; also (Widow O'Brien fame, with "Petie" energetic lieutenant, both of whom are to fit United-Statesward.

-ati, for many years with Charini, is maniward on the occasion of her benefit.

e Austin, the riffeman and fancy shot, who, wal here two years ago, has been doing all id things, reached a climax last week in we his throat with a penkuife in Brisbane, His carver, however, failed to do its

## DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday. DRAMATIC COMPANIES.

A BRAVE WOMAN Co.: New Orleans, 7, week; Philadelphia, 22, week.

ALMER: N. Y. City, Dec. 7, week; Pittsburg, 14, 15, 26; Cleveland, 17, 18, 19; Chicago, 21, week; St.

LOuis, 36, week.

ARHIE PIXLEY: Pittsburg, 7, week; Brooklyn, 14,

ARRIE PIXLEY: Pittaburg, 7, week; Brooklyn, 14, week.

ABELAIDE MOORE: Little Rock, Ark., 10, 11, 12; St.

Louis, 14, week; Cincinanti, 31, week; Pittaburg, 34, week; Brooklyn, Jan. 4, week.

ADE GRAY: Rock laland, Ill., 10; Moline, 11; Davenport, 12; Chicago, 31, week.

APTER DARK Co.: Oil City, Pa., 10; Sharon, 11; Newcastle, 18; Brooklyn, 14, week; Detroit, Mich, 24, 25; 36; Chicago, 36, week.

ARTHUR REMAN'S Co.: Washington, 7, week; Baltimore, 14, week; Brooklyn, E. D., 21, week; Baltimore, 14, week; Cheyenne, W. T., 21; Laramie, 22; Salt Lake City, 24, 25, 36.

ALONE IN LOWDON CO.: St. Paul, 10, 11, 18; Chicago, 14, 1100 weeks; Milwanbace, 36, week.

A WIFE'S HONOR CO.: Chicago, 7, week.

BOWSER COMEDY CO.: Chicago, 7, week.

11, 12; Goldsboro, 14; Ralengh, 15, Durbam, 16; Richmond, Va., 25, 36, 27; Scranton, Pa., Jan. 1, 2; Brooklyn, 4, week.

ANTIEV CAMPBRILL'S WHITE SLAVE CO.: St. Louis.

BARTLEY CAMPBELL'S WHITE SLAVE Co: St. Louis, 7, week; Evansville, Ind., 15; Terre Haute, 17; Indian-7, week; Evansvine, 180. 15; 1erre risace, 17; 180mm-apolis, 21. week. BARTLEY CAMPBELL'S SIBERIA Co.: Washington, 7

Week.

BARTLEY CAMPRELL'S CLIO Co.: Cincinnati, 7, two
weeks; Dayton, O., 24, 25, 26; Indianapolis 31, Jan

BURE OAKS Co.: Omaha, 9, 10; Sečalia, Mo., 25, 26.
BURE OAKS Co. (South): Youngstown, O., 10; Warren,
Pa., 11; Bradford, 12.
BAKER AND FARROW; Wheeling, W. Va., 10; Parkersburg, 11; Titusville, Pa., 12; Bradford, 14; Corry, 15;
Salamanca, N. V., 16; Rochester, 17, 18, 10; Harriford, 21; Geneva, 22; Lockport, 22; Buffalo, 24, 25, 26.
BARTON COMEDY Co.: Annonia, Ct., 14; New Britain,
16; Moridea, 17; New London, 18; Norwich, 19,
BARREY MCAULEY: Denver, 7, week; Leadville, Col.,
14, week.

ARNEY MCAULT:

14. week.

19. Week.

19. Week.

19. Week.

19. Tenton, N. J., 12; Utica, N. Y., 19; Rochester, 21, 22, 23; Syracuse, 24, 25, 26; Buffalo, 26. week; N. Y. City, Jan. 4, week; Baltimore, 11, week; Brooklya, E. D., 18, week.

24. Markows' Propussor Co.: Charlotte, Mich., 10; Grand

Rapids, 17, 12.

BUFFALO BILL COME.: Danville, Pa., 10; Lewisburg, 11; Lock Haven, 12; Wheeling, W. Wa., 19.

BOSTOW COMEDY Co.: Lake Village, N. H., 10, week.

BLACK FLAG Co.: Chicago, 30, three weeks.

BASYE DRAMATIC Co.: Aurora, Ill., 7, week; Joliet, 14, week; Bloomington, 21. week.
CLAIRE SCOTT: Milford, Mass., 21, week.
CORA VAN TASSEL: Salamanca, N. Y., 10, 11, 12; Gowands, 14, 15, 16; Jamestown, 21, week; Mansfield, O.,

wanda, 14, 15, 16; Jamestown, 21, week; Manineid, U., 38, week.
CARRIE STANLEY: Marietta, Pa , 10, 11; Mount Joy, 12,

CARRE STANLEY: Marietta, Pa., 10, 11; Mount Joy, 12, 14, 15.

C. W. COULDOCK: St. Louis, 7, week; Louisville, 14, week; Nashville, 21, 23, 23; Membhis, 24, 25, 36; Huntsville, Aln., 36; Chaitanooga, Tenn., 29; Rome, Ga., 30; B'rmingham, Ala., 31; Atlanta, Ga., Jan. 2.

CLADA MORRES: Philadelphia, 7, week.

CROSSEN'S BANKER'S DAUGHTER CO.: Red Ouk. Ia., 20; Des Moines, 12; Waterloo, 15; Ceder Rapids, 16

CARRIE SWAIN: Chicago, 7, week; Oil City, Pa., 14; Titusville, 15; Union City, 16; Corry, 17; Erie, 18; Dunkirk, 10.

C. H. SMITH'S UNCLE TON CO.: Providence, 7, week.

DALYS' VACATION CO.: Chicago, 7, week; Miwanbec, 13 to 16, Rockford, Ill., 17; Englewood, 18; Pullman, 10; Chicago, 21, week; Nashville, Tenn., 26, 30, 30; Memphis, 21, Jan. 1, 2; Hot Springs, Ark., 4; Listle Rock, 5, 6.

Memphia, 11, Jan. 1, 2; Hot Springs, Arm., 4, Mack., 5, 6.

D. E. Bardmann: Indianapolis, Dec. 7, week; Louisville, 14, week; Cincinnati, 91, week.

DENHAM THOMPSON: Sympuse, 10; Oneida, 11; Ilion, 12; Gloversville, 14; Glen's Falf, 15; Whitehall, 16; Rutland, Vt., 17; Burlington, 18; St. Albana, 10; Montpelier, 11; Woodstock, 22; Bellows Falls, 21; Brattleboro, 24; Springfield, Mass., 25; Keene, N. H. 26; Manchester, 36; Pittsfield, 39; Concord, 30; Beverly, Mass., 31; Fortland, Me., Jan. 1, 2.

DOMDICK MURRAY: Philadelphia, 7, week; Troy, 28, week.

DEVIL'S AUCTION: Gloversville, N. Y., 10; Amsterdam, 11; Schenectady, 12; Philadelphia 21, two weeks.

DAN SULLY'S CORNER GROCKEY: Boston, Dec. 7, week;
Lowell, Mass., 14; Fitchburg, 15; Taunton, 56; New
Bedford, 17; Newport, R. L., 15; Fall River, Mass.,
19; Holyoke, 21; Springfield, 22.

DOWNING'S T. T.

dam, 11; Schenectady, 12: Philadelphia 11, two weeks.

Dan Sully's Counter Gencery: Boston, Dec. 7, week;
Lowell, Mass., 14; Fitchberg, 15; Taunton, 26; New
Bedford, 17; Newport, K. I., 12; Fall River, Mass.,
19; Holyoke, 21; Springfield, 22.

Downing's Tally-Ho Co.: W. Los Animas, Col., 10;
Dedge City, Kas., 14, 15; Larned 16; Sterling, 17;
Nickerson, 18; Hutchisnoon, 12; Council Bluff,
20, Dan'l Sully's Connex Gencery No 2; Ottawa, Kas.,
10; Larvenworth, 11; Atchisnoon, 12; Council Bluffs,
21; Cedar Rapids, In., 19; Milwaukee, 21, week; Cincipal Council Bluffs,
22; Cedar Rapids, In., 19; Milwaukee, 21, week; Cincipal Council Bluffs,
23; Cedar Rapids, In., 19; Milwaukee, 21, week; Cincipal Council Bluffs,
24; New Anderson: Boston, 7, week; Providence, 14; New
Haven, 15; Hartford, 16; Worcaster, 19; Springfield,
25; Albany, 26; Brooklyn, 26, week; Philadelphia,
Jan., 4, two weeks.

MILTON MORLES: Winniper, Mass., 7, week; Brainerd,
MILTON MORLES: Winniper, Mass., 7, week; Cincipal Council Bluffs,
25; Cedar Rapids, In., 19; Milwaukee, 21, week; Cincipal Council Bluffs,
26; Cedar Rapids, In., 19; Milwaukee, 21, week; Cincipal Council Bluffs,
26; Cedar Rapids, In., 19; Milwaukee, 21, week; Cincipal Council Bluffs,
26; Cedar Rapids, In., 19; Milwaukee, 21, week; Cincipal Council Bluffs,
26; Cedar Rapids, In., 19; Milwaukee, 21, week; Cincipal Council Bluffs,
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26; Cedar Rapids, In., 19; Milwaukee, 21, week; Cincipal Council Bluffs,
27; Cedar Rapids, In., 19; Milwaukee, 21, week; Cincipal Council Bluffs,
28; Cedar Rapids, In., 19; Milwaukee, 21, week; Cincipal Council Bluffs,
29; Cedar Rapids, In., 19; Milwaukee, 21, week; Cincipal Council Bluffs,
29; Cedar Rapids, In., 19; Milwaukee, 21, week; Cincipal Council Bluffs,
20; Laven, 19; Laven, 19;

10; Leavenworth, 11; Atchinson, 12; Council Bluffs, Ia., 12; Des Moines, 19, 19.
DARK DAYS CO.: Providence, 10, 12; Philadelphia, 14, week; Brooklyn, 21, week; Boston, 28, two weeks.
EFFIE ELISLEE: Chicago, 7, week; Philadelphia, 14, week,

week,

ESTALES CLAYTON (Favette): Jersey City, 10, 11, 18;

Washington, D. C., 14, week; Baltimore, 21, week;

Philadelphia, 38, week;

ETHEL TOCKER Co.; Philadelphia, 7, week; Patersans, N. J., 14, week;

E. R. DALTON'S Co.; Griffin, Ga., 7 to 10; Jonesboro, 11, 12; Covington, 14, week; Madinos, 21, week.

LDWIN BOOTH: Boston, 24, week; Madinos, 21, week;

EDWIN BODEN'S Co.; Albany, Dec. 7, week; Rochester, 14; Troy, 21, week; Philadelphia, 28, week.

RDWIN ARDEN'S Co.: Albany, Dec. 7, week; Rochester, 14; Troy, 21; week; Philadelphia, 26, week; Evans and Hory: New York, 7, ween; St. Louis, 21, week; Chicago, 38, week; Cincinnati, Jan. 4, week.

EZRA KRIDALL: New Orleans, 14, week.

EGRRAT COMEDY CO.: La Porte, Ind., 7, week.

ESMERALDA Co.: Waterbury, Ct., 10, 11, 13; New Haven, 14, Sweek; Danbury, Ct., 21; Pottstown, Pa., 22; Hagerstown, 24; Cumberland, 25; Collisaville, Ind., 36; Zanesville, C., 20; Springfield, Ill., 30; Crawfordsville, Ind., 31; Brazil, Jan. 1; St. Louis, 4, week; Louisville 11, week.

EDWIN STUART CO.: Warren, Ind., 7, week; Frankfort, 14, week; Laporte, 21, week; Ottawa, Ill., 31.

EASTWOOD COMEDY CO.: Utawa, 7, week; Toronto, 14, week; Hamilton, 21, week.

EMMA WRILLS COMEDY CO.. Brighton, Ost., 7, week; Colborne, 14, week; Philadelphia, D., 7, week; New Haven, 22, week; Philadelphia, Jan. 4, week; Pard, 22, week; Philadelphia, Jan. 4, week; Pard, 22, week; Philadelphia, Jan. 4, week.

FRED, BRYTON: Allentown, Pa., 11; Philadelphia, 14, week.

FRED. BRYTON: Allentown, Pa.. 11; Philadelphia, 14, week.

PELIX VINCENT: Dixon, Ill., 10 to 15; Morrison, 16 to 19; Burlington, Ia., 21, week; Ottumwa, 26, week.

LORENCES (Mr. and Mrs.): Toronto, 7, week; Buffalo, 14, week; Chicago, 21, two weeks; St. Louis, Jan. 4, week.

PARME MAYO: Williamsburg, 7, week; Fall River, Mass, 14; Providence, 15 to 19; Boston, 21, week; Brooklyn, 26, week; Brooklyn, 26, week; Fall River, Mass, 16, week; Brooklyn, 26, week; Pard. Warde: Macon, Ga., 9, 10; Atlanta, 11, 12.

PARD. WILLIAMS CO.: Hartford, Ct., 30, two weeks.

PLOY CROWALL: Haverbill, Mass., 16, week.

FRANK FRAYNE: Boston, 14, week.

PORRESTERS: Norwalk, Ct., 10, 11, 12; New Britain, 14, 15, 16; Amoonia, 27, 16, 19.

OROGE C. MILES TO THE STATE COMB.: Cincinnati, 7, week; GARDINER'S DRAMATIC COMB.: Cincinnati, 7, week; Harlem, 26, Pittsburg. 14, week; Baltimore, 21, week; Harlem, 26, Pittsburg. 15, Pittsburg. 16, Pitt

GRACE HAWTHORNE: Santa Cruz, Cal., 10; San Jose, 11, 12; Sacramento, 14, week; San Francisco, 21, three

12; Sacramento, 14, week; San Francisco, 21, three weeks.
Gus Williams: Philadelphia, 7, week; Pittsburg, 14, week; Boston, 21, week; N. Y. City, 28, week; Baltimore, Jan. 4, week.
Gardiner's Zozo Co.: Vicksburg, Miss., 7 to 10; Jackson, 11, 12, 13; Memphis, 14, week; Cairo, Ill., 21, 22, 21; Henderson, Ky., 24; Evansville, Ind., 25, 26; Louisville, 28, week; Crawfordsville, Ind., Jan. 4, 5; Terre Haute, 6, 7; Danville, Ill., 8, 9.
GOLD KING Co.: Montgomery, Ala., 9, week.
Granam-Earle Co.: Ottawa, 7, week; Valparaiso, Ind., 14, week.

14. week, Hanny Champrau: Harlem, N. Y., 7, week; New York, 14. week; Baltimore, 21, week; Syracuse, 28.

HOOF OF GOLD CO.: Erie, Pa., 10, 11, 12; Buffalo, 14, week; Philadelphia, 21, week. HER ATOMERMENT CO.: New York City, 14, week. HER ROMERMENT CO.: New York City, 14, week. HELEND DANVEAY: N. Y. City—indefinite. HELEND DANVEAY: N. Y. City—indefinite. Warren 21, week; Ravenna, 26, 20, 30; Newcastle, Pa., 11, Jan. 2; Union City, 21; Jannestoorn, N. Y., 4, week. HAZEL KIRKE CO.: Troy, 7, week; Baltimore, 14, week; Pittsburg, 21, week; Cleveland, 26, week. HOLMES GROVER: WOOSTE, O. Jb, 10: Newark, 11, 12, week. HOLMES GROVER: WOOSTE, O. Jb, 10: Newark, 11, 19. HUSTLEY-GILBERT CO.: Key West, Fla., 7, week; HOLMES GROVER: WOOSTE, O. Jb, 10: Newark, 11, 19. HUSTLEY-GILBERT CO.: Key West, Fla., 7, week; HUSTLEY-GILBERT CO.: New York, 16, 10, 11, 12; Indianapolis 14, 13, 16; BARNES CO.: Neabville, Tean., 10, 11, 12; Indianapolis 14, 13, 16; Muskagon, Mich., 30.

JAMAS O'NEILA'S MONTE CRISTO CO.: Memphis, Tean., 2, week; Montgomery, 18; New Orleans, 21, week; Houston Tex., 36, 30; Galvest 10, 30, 31; Jan. 1, 2, Jonness JEFFERSON: Washing 03, 7, week.

JAMAJOSCHER: Fort Scott, Kas., 20, 11: Kansan City 14, week; Springfield, Ill.; 21.

JOHN T. RAYMOND: BOSTON, 7, two weeks; Philadelphia, 21, two weeks.

J. K. EMMET: New Brunswick, 10; Frenton, 11; Wilminston, Del. 12; Sichmond V.

JOHN T. RAYMOND: Boston, 7, two weeks; Philadelphia, 31, two weeks, 1. t

12: St. Louis, 14, week.

H. KRENE: Fredericksburg, Va., 11, 12.

OSEPH PROCTOR: LYBN, Mass., 12: Paterson, N. J., 18, 19; Danbury, Cons., 26; Jersey City, 28, 29, 30; Newburg, N. Y., Jan. 1.

REFERENS LEWIS: Victoria, B. C., 10, 11, 12; The Dalles, Ore., 14; Walla Walla, W. T., 15, 16, 17; Butte City, Mont., 21, week; Anaconda, 28, 29; Helena, 30, Jan. 1, 2.

KINDERGARDEN CO.: Chicago, Dec. 7, two week; Buffalo, 21, week; Syracuse, N. Y., Jan. 4, week; Utica, 11, week.

KATE CLAXTON: Paterson, N. J., 10; Newburg, N. Y., 11; Kingston, 12; Philadelphia, 14, week.

KIRALPY AROUND THE WORLD: Leadville, Col., 7 to 10; San Francisco, 14, two weeks.

KILLY AND MASON: Juckson, O., 10; Toledo, 11, 12; Brooklyn, 14, week; Boston, 21, week.

LOUISE BALFE CO.: Topeka, Kas., 20; Kansas City, Mo., 11, 12; Indianapolis, 14, 15, 16; Dayton, O., 27, 18; Middleport, 10; Cincianati, 21, week.

LIZZIE EVANS: N. Y. City, 32, two weeks; Chicago, 14, week; Lina, O., 21; Kenton, 22; Merion, 23; Wheeling, W. Va., 25, 26; Raltimore, 28, week.

LILLIE HINTON: York, Pa., 7, week; Johnstown, 14, week; Latrobe, 21, 22, 23; Greensburg, 24, 25, 26; McKeesport, 26, week.

LOUISE ARIOT: NOTOIL, Va., 7, week; Alexandria, 21, week.

LOUISE ARIOT: NOTOIL, Va., 7, week; Alexandria, 21, week.

week.

JILAN OLCOTT: Indianapolis, 10, 11, 12.

AURA DAINTY: Norwalk, O., 10; Elyria, 11; Capton, 12; Alliance, 15; Ithaca, N.Y., 18; Cortland, 10; Syracuse, 21; Rome, 21; Westfield, Mans., 24; Holyoke, 25; Worcester, 26; Fitchburg, 25; Lawrence, 30; Lowell, 31.

EWIS-HENRY Co: Brattleboro, Vt., 7, two weeks; Rutland, 21, two weeks.

Rutland, 21, two weeks.

ARADE'S Co.: Watseka, Ill., 10; Champaign, 15, 16; Paris, 18, 10.

RABBRA, 27, 100 Weese, LABORE'S CO.: Watselea, Ill., 10; Champaign, 14, 16; Paria, 18, 10.

LESTER FRANKLIN: Abilene, Kas., 14; Manhastan, 16: Council Grove, 17; Burlington, 18.

LOTTIE CHURCEI: Toledo, Dec. 7, week; Kent, 14; Erie, Pa., 13, 16, 17, 18; Syracuse, 21, week; Utica, 81, week; Lawrence Barrett: Buffalo, 7, week; Erie, Pa., 14; Mendville, 15, 16; Elmira, N. V., 17; Syracuse, 21, 19; Philadelphia, 21, two weeks; Brooklyn, Jan. 4, week; Louise Forster: Wellshoro, Pa., 7, week; Appalachiaa, N. V., 7, week; Van Ettsawille, 14, week; Canda, 21, week; Wellshoro, Pa., 7, week; Lester-Williams-Yeamans Co.: Springfield, O., 25.

LUIZIE FORSTER: Wellshoro, Pa., 10; Topeka, Kaa., 11, 12; Lanverworth, 24; Parnosa, 15, Welliagton, 16; Caldwell, 17, Wichita, 16; Newton, 19; Emporia, 21; Atchison, 22; Lincola, Reb., 23; Omaha, 25, 26; Sioux City, 26.

Margaret Mather: N. Y. City, Oct. 13—indefinite

MATHER: N. Y. City, Oct. 13-indefinit MESTATER-VAUGH WE. US & Co.: Brooklyn, 7, week: Jersey City, 14, 15, 16; Newark, 17, 18, 19; Philadel-phia, 21, two weeks; Brooklyn, E. D., Jan. 4, week; Boston, 11, week. MAUD ATKINSON: Hastings, Neb., 7, week.

cinnati, 25, week, cin., 19; miswaukee, 21, week; Cin-MAURICE PIKE'S Co.; Chatham, N. Y., 7, week. MININIE MADDERN: Newark, N. J., 10, 11, 12; Connella-ville, Pa., 14; Uniontown, 25; McKeesport, 16; Pitts-burg, 17, 18, 10.

ourg, 17, 18, 19. Plan Goodwis: Baltimore, 7, week, B. Custris: N. Y. City, 7, week, Charl Strogoff Co.: Chicago, 7, week; N. Y. City, MICHAEL STROGOFF Co.: Chicago, 7, week; M. Y. City, 14, two weeks. MAY BLOSSOM Co.: Philadelphia, 7, week; Cincinnati, 21, week; Chicago, 28, week. MAYGER MITCHELL: Baltimore, 7, week; Chikago, 28,

MATGER MITCHELL: Baltimore, 7, week; Castago, s8, week.

MATTIE VICKERS: Fremont, O., 11.

MILTON ABORN'S TOURISTS: Cleveland, 7, week; Chicago, 14 week; Cincinnati, s8, week.

MUREAY AND MURFWY: N. Farich, Ct., 10; New London, 11; Mysaic, 12; Newport, 14; Fall River, 12; New Bedford, Mass., 16; Canton, 17; Stoughton, 18; Plymouth, 19; Brockton, 11; Taunton, 12; North Attlebore, 19; Pawtucket, 18; Putnam 19.

Mr. AND Mrs. Grooge S. Kright: Flint, Mich., 12; Grand Bapida, 15, 16; Muskegon, 17; Kalamazoo, 18; Rockford, Ill., 19.

MONTE CRISTO Co. (Zimmerman's): Utica, N. Y., 10; Herkisher, 11; Fitchburg, Mass., 12; S. Framington, 14.

MYRILE FERNS CA: Upper Sandusky, O., 9, 20; Dela MYRILE FERNS G.S.: Upper Sandusky, O., 9, 10; Dela-ware, 11, 12; Newark, 14, 15, 16.

MINER'S SILVER KING CO. (Mack and Banga): Brook-lyn, 7, week; N. Y. City, 14, two weeks.

MUGGS' LANDING: Fort Wayne, 1ad., 11; Coldwater, Mich., 19; Kalamazoo, 35.

N. S. Wood: Fort wayne, Ind., 7, week; Cleveland, 14, week; Detroit, 21, week.

NEWELL AND FIELDING'S COMEDY IDEALS: Joliet, Ill., 7, week.

7, week. NOBODY'S CLAIM CO.: Fort Wayne, Ind., 7, week; Detroit, 14, week. Owen Fawcett: Ovid, Mich., 10; Owosso, 11; Pon-

troit, 14, week.

OWEN FAWCETT: Ovid, Mich., 10; Owosso, 11; Pontiac, 12.

OLIVER BYRON: Cincinnati, Dec. 7, week: Columbus, 14, week: Chicago, 21, two weers.

ONLY A WOMAN'S HEART: Dallas, Tex., 11, 12.

PRIVATE SECRETARY AND PROPESSOR CO. (W. H. Gillette): Galveston, Tex., 10; 10; Houston, 11, 12; New Orleans, 14, week; Mobile, Ala., 21; Montgomery, 22; Selma, 23; Birmingham, 24; Rome, Ga., 25; Atlanta, 26; Macon, 28; Jacksonville, Fla., 29, 20; Savannah, Ga., 31, Jan., 1, 2; Augusta, 4; Columbia, S. C., 5; Charleston, 6, 7; Wilmington, N. C., 8; Petersburg, Va., 9.

PAVEMENTS OF PARIS CO.: Montreal, Can., Dec. 7, week.

PRISOMER FOR LIFE CO.: Peoria, Ill., 10, 11; Springfield, 12; St. Louis, 14, week: Louisville 21, week; Indianapolis, 28, 29, 20; Columbus, O., 31, Jan. 1.

PECK'S BAD BOY CO. No. 2: Southington, Ct., 10; Bristol, 11; Winssed, 13.

PATTI-ROSA: New Orleans, 7, week; Pensacola, Fla., 14; Mobile, Ala., 26,17; Chattanooga, 18; Knoxville, 19.

PROPLE'S THEATRE CO.: Des Moines, Ia., Dec. 7, week. ROSINA VOKES: Chicago, Dec. 7, two weeks: New York, 21, four weeks.

ROLAND REBUS: Richmond, Va., 0, 10; Lynchburg, 11; Columbia, S. C., 12; Charleston, 14, 15; Savannah, Ga., 16, 17; Macon, 18; Augusta, 19; Atlanta, 21, 22; Montgomery, Ala., 23; Mobile, 25, 26; New Orleans, 28, week.

ROSE COGHLAB: Trenton, N. J., 12; Philadelphia, 14, week.

ROBSON AND CRAWE: Brooklyn, 7, week:
ROMANY RYE Co.: Louisville, 7, week; Lexington, 14,
15; Frankfort, 16, 17; Madison, 18, 19.
RAG BARY Co. (Western): Louisville, 7, week; Chicago
14, three works.
RAG BARY Co. (Ensterr-Southern): Augusta, Ga., 9,
10; Macon, 11.12; Atlanta, 14.15; Chattancoga, Tena,
16; Nashville, 17, 18, 10; Memphin, 21, 22, 23.
REDMUND-BARNY Co.: Harrisburg, Pa., 9, 10; Lancaster
11, 12; Reading, 14, 15, 16; Jersoy City, 17, 18, 29;
Troy, N. V., 28, 26,
RENTYROW'S PATHERMERS: Detroit, Mich., 10, 11, 12;
Warnaw, 14; Bryan, 15; Ligonier, Ind., 16; Goehen,
17; Jamestown, N. V., 28,
RANK N. DRAMANEC Co.: Mitchell, Dak., 7, week; He-En, 14, week.
Sot. Saitth Rossell: Chicago, 7, week; Philadelphia E.O., 14. week.
ol. SMITH RUSSELL: Chicago, 7, week; Philadelphia,
21, week; N. Y. City, 28, week; Brooklyn, Jan. 4,

st, week; N. Y. City, so, week; week.

MADOWS OF A GREAT CITY: Springfield, O., 11, 12;
Cincinanti, st, week; Pittsburg, st, week; Cleveland,
Jan. 4, week; Philadelphia, 11, week.

SALSBURY'S TROUBADOURS: Denver, Dec. 7, week;
Hastings, Neb., 14; Lincoln, 15; St. Joneph, 18; Hammibal 19; St. Louis, st, week.

SALVINI: Boston, 30, two weeks; Philadelphia, Dec. 14.
Providence, st, ss, sg; Brooklyn, sq, ss, st; Cleveland
St. 30, 30; Pittsburg, st; Washington, Jan. 4, week;
STRANGLERS OF PARIE: Utica, N. Y., 7, week; Chicago,
14, week.

98. 29. 30: Pittaburg. 21; Washington. Jan. 4. week. STRANGLERS OF PARUS: Utica, N. Y., 7, week; Chicago, 24, week.

SKATING RIPK CO. (Nat Goodwin): Harlem., 14, week; Philadelphia, 26, week.

SKATING RIPK CO. (Nat Goodwin): Harlem., 14, week; Philadelphia, 26, week.

SHARWOOD COMEDY CO: Okniona, Miss., 20; West Point, 11, 28; Aberdson, 14, 15; Columbus, 16; Maccon 17, 18; Startwille, 19; Koncinado, 21, 28.

SALLIE PRICE: Saginaw, Mich., 10; Eikhart, Ind., 11; Sturgia, Mich., 12; Three Rivers, 14; Nina, 25; Kalamazoo, 16; Allegan, 77; Holland, 28; Grand Haven, 19; White Hall, 21; Big Rapida, 25; Grand Haven, 19; White Hall, 21; Big Rapida, 25; Gaton Rapida, 26; Marahall, 26; Jackson, 20; Ypailanti, 21.

SKATHEG RIPK CO. (Jacques Kruger): San Francisco, 23, three weeks.

SKIPPED BY THE LIGHT OF THE MOON: (Powier and Warmington's Co.): Groensburg. Pa., 10; Altoona, 11; Tyrone, 12; Scranton, 24; Fittson, 26.

STORM-BRATEH CO.: St. Catherines, Can., 10; London, 11, 12; Port Huroe, Mich., 14; Bay City, 15, 16; East Saginaw, 37, 37, 10; Mashagon, 21, 22.

STARFOUD-FOSTER CO.: Halbimore, Mi., 7, week.

STEREYS OF New YORK Co. Findiny, O., 10; Kenton, 11; Bellefontaine, 21; Springfeld, 14, 13; 16; Indianapolis, 17, 18, 19; Louisville, 21, week; Cincinnati, 28, week; Pittaburg, Jan. 4, week.

SMITH'S UNCLE TOIS CO.: Providence, 7, week.

SILVER SPOR CO.: Oktaleson, In., 7, 8; Albin, Ind., 9, 10; 21, 198; Louisville, 21, 21; Uncusan, 16, 27; Den Moines, 14, 29; Creaton, 25, 26; Mew Orleans, Jan. 11, week.

The Solders Co.: Chillicothe, O., 16; Hagurstown, Md.,

14. week. Two Jomes Co.: Chillicothe, O., 16; Hage THOMAS W. KERNE: Milesubse, 7, week; Oabbush Wis., 24, Medicon, 15; In Crosce, 16; Dubuque, In., 17; Ceder Rapida, 16; Des Moines, 14, 15; Ceder Rapida, 16; Des Moines, 14, 100 weeks; Battle Crock, 16, two weeks; Battle Ullie Akerstroom: Bidd-ford

Lewiston, 14, two weeks; Lowell, Mass., af, two
weeks.
World Co.: Brooklyn, 2, week; N.Y. City, 14, week;
Boston, 21, week; Philadelphia, af, week;
W. J. SCANLAU; Chicago, 7, week; Cincinnati, 14,
week; Toledo, 21, week; Detroit, 26, week,
week; Toledo, 21, week; Detroit, 26, week,
MALLICK'S BARDIT KING Co.; Atlenta, Ga., 2, 20,
Augusta, 11, 12; Savannah, 14, 13; Chairlenton, S. C.,
16, 17; Columbia, 18, 10; Macon, Ga., 21, 22; Ronav16, 17; Columbia, 18, 10; Macon, Ga., 21, 22; Ronav160rt, 26; Cincinnati, 36, week,
W. J. FERGUSON: Portsmouth, N. H., 10; Portland,
Me., 11, 12; Bath, 14; Augusta, 15, 16; Bangur, 18,
39.

V. E. SHERIDAN: Marietta, O., 10; Wheeling, W. Va. week.

\*\*AGRS or SIN Co.: Baltimore, 7, week; Puterson, N.

\*\*J., 25, 26; Troy, N. Y., 26, 30; Springfield, Mass., 30;

Holyoke, 31; Worcester, Jan. 2, 2.

\*\*Junest Can I'r Ba? (Carrell'9): Ouvege, M. Y., 20;

Rochester, 12, 12; Cleveland, 12, week.

\*\*VATE COMEDY Co.: Braddock, Pn., 7, week; Irwin, 14,

week.

WILEUE DRAMATIC CO.; Council Bluffs, Ia., 7, week;
St. Joseph, Mo., 14, week.

WERN COMEDY CO.: Wappinger Falls, N. V., 10, 11;
Mattheware, 18, 12, 10; Tarrytown, 15, 06; Hastings,
17; Stamford, Cl. 18, 19
COUNG Miss. Wirthmor Co.; Galveston, Tell., 9, 50;
Austin, 12, 12; Palestine, 12; Marshall, 15; Tenarinan,
16; Hot Springs, Ark., 17; Little Rock, 18, 19.

OPERA AND CONCERT COMPANIES.

ADAM RICHMOND BUBLANDUR Co.: M. T. City, 9, two weeks; Brooklyn, or, week. Academy Ornas Co.: Savensch, Go., so, st, ss; An-gusta, 14; Macon, 15; Atlanta, 16, 17; Selma, Ale, 16, 19; Montgomery, 21; Mobile, 10, 03; Moridian, Mina, 04; Vicksburg, 10; 10ff New Orleans, 16, week, Banad Organ Co.: Denver, 21, week. Brancie Correll: Manchester, Mass., 9, week; Low-ell, 10, week. 

week.

GARLETON OPERA Co.: Salt Lake, Utsh, 7 to 10;
Cheyenne, W. T., 12; Denver, 12, week; Omaha,
Neb., 21, 22; Des Moisen, Ia., 25.

CAMILLA URSO: Danville, Va., 20.

CORRLIA OPERA Co.: Burlington, Vt., 7, week.

CORRILA OPERA Co.: Burlington, Vt., 7, week.

CORRILA OPERA Co.: Burlington, Vt., 7, week; Bridgeport, 14, week; Pottville, Pa., 21, week.

DUPP'S MIKADO Co.: Chicago, Nov. 23, four weeks;

Brooklyn, Dec. st, week.

Emma Armore Overa Co.: Kanese City, 7, week;
Sgedlin, 14; Fort Scott, Kan., 15; Topeka, 16, 19.

Emmanese Concert Co.: Unbridge, Mass., 10; Bridgeport, 11; Philadelphin, 26; Lhicago, 26.

Emma Navada Concerts: Desver, Col., 10; Dec
Moines, Ia., 12; Milwanhoe, Win., 24; Chicago, 15.

PRODUCT SHE PROCESS OF THE PROCESS OF T UDIC: San Francisco, Dec. S., 1922. Springfield, Ill., 100 geles, 22, 23.
ILLIAN RUSSIAN OPERA Co.: Springfield, Ill., 100 Bloomington, 11; Streator, 12; Chicago, 14, week.
dilan Opera Co.: Jackson, Mich., 10; Toledo, U., 21, 12; Milwankon, 15, 16, 17; St. Joseph, 25, 26; Denver,

st, week.

McCaull's Opera Co.: N. Y. City, Dec. 7, four weeks.: Chicago, Jan. 4, four weeks.

McCaull's Minapo Co.: Philadelphia, 5—indefinite MCGIBENY FAMILY: Junction City, Kan., 20.
Noss Family Concentre: Youngstown, O., 20; Hadron
12; Canton, 16, 17; Mansillon, 18; Mansfeld, 23; Mr.
Vernon, 25.
Pyke's Mikado Co. Ann Arbor, Mich., 20; Detroit,

PYRE'S MIRADO CO. Ann Arbor, Mich., 20; Detroit, 14, week.

SANS SOUCI OPERA CO.: New Orleans, 14, two weeks.

STRITEON'S MIRADO CO.: Haverhill, Mana., 10; Salem, 11; Manchester, N. H., 12. Worcester, Mass., 18, 19; Providence, 26, week.

SMITH'S SWISS BRILL-RINGERS: Burlington, 9 to 22; Marengo, 14, 13; Grinnell, 16, 17; Newton, 18, 19.

TEMPLETON'S MIRADO CO. Brooklyn, E. D., 14, week.

THALIA OPERA CO: PITESBURG, 7, week; Washington, 14, week.

MINSTREL COMPANIES.

MINSTREL COMPANIES.

MINSTREL COMPANIES.

BAIRD'S: Louisville, 7, week; Cincinnati 14, week.
Caliponnia: Irwin Station, Pa., 10; Latrobe, 11; Aroona, 12; Tyrone, 14; Huntington, 15; Hamburg, 17;
York, 18; Columbia, 19.

HI HERRY'S: South Norwalk, Conn., 10: Nangatuck, 11; Ansoniá, 12; Birmingham, 14; Winsted, 16.

HAVERLY'S: Minneapolis 10, 11, 12; Stillwater, 14; Eau Claire; Wis., 16; Madison, 17; Milwaukee, 16, 19.
Lester And Allers'S: Hornellaville, N. Y., 11; Buffalo, 17, 18, 19.

MCNISH, Johnson and Slavin'S: Pawticket, R. I., 10; Livan, Mass., 11; Lowell, 12; Worcester, 14; Holyoke, 15; Springfield, 16; Hartford, Conn., 17; Watchury, 18; New Haven, 19; N. Y. City, 21, week.

MCINTYER AND HEATH'S: St. Louis, 7, week; Deaver, 21; week.

31. week.
T. P. W.; Cincinnati, 7, week; Pittsburg, 14, week
Detroit, Mich., 24, 25, 26.
Whitmode and Ulake's: Togus, Me., 10; Gardiner,
11; Richmond, 12.

VARIETY COMPANIES.

ARGONAUTS: Montreal, 7, week.

ALL-STAR SPECIALTY Co.: Salt Lake City, 9, 10, 11;
San Francisco, 14, three weeks.

AUSTRALIAN NOVELTY Co.: N. Y. City, 7, week; Philadelphia, 14, week.

COLLARS AND CUPPS Co.: Buffaio, Dec. 7, week; Utica, 14. week; Syracuse, 21, week.
DAVENE'S ATTRACTIONS: Pittsburg, 7, week; Toledo, week.

ROSE WOOD COMB.: Portland, Ore., 7. week.

ROSE WOOD COMB.: Portland, Ore., 7. week.

RHEA: E. Saginaw, Mich., 11, 12; Charlotte, 14; La

Porte, Ind., 15; Logansport, 16; Kokoma, 17; Decatur.

18; Springfield, Ill., 19; St. Louis, 28, week.

Goldie-Steele Co.: Reading, Pa., 10, 11, 12.

GRAV-STEPHENS Co.: Columbus, 7, week; Toledo,

week; Cincinnati, os, week; Fort Wayne, Ind., st.

CIRCUSES.
AUSTIN'S: St. Thomas, Out., 9, 20.

#### Some Press Notices.

St. Paul and Minneapelis Pioneer Press.

THE NEW YORK MIRROR for the 14th has a double-page supplement illustration in colors of the ball-room scene in Romeo and Juliet, as presented at the Union Square Theatre under Mr. Hill's management, which gives one vivid impression of the glow of rich and harmonious color and the artistic completeness of the mise-en-scene. The moment chosen is the the mise-en-scene. The moment chosen is that when Romeo first speaks to Juliet. The scene is crowded with figures, none of them discing the coranto to the music of an orchestra which occupies a gallery on the stage. The richly decorated early Tuscan architecture, with its elaborate arches and frescoes, makes a beautiful background for the brightly-clad revelops.

St. Paul Delly Globe. St. Paul Daily Globe.

Si. Paul Daily Globe.

The current number of Tux New York Minkon contains as a supplement an exceedingly life like and elegant representation is colors of the ball-room scene in Margant Mather's Romeo and Juliat, the scene below described as the most perfect reproduction of Italian magnificence in the Fourteenth century ever attempted on any stage. The moment chosen by the arthr is the one where, during the ball, Romeo first speaks to Juliet, and is one of the most perfect and arthrite lithographs ever gotten up.

Many feld (O) Daily M.

Mansfield (0) Daily Here Many field (0) Daily Herald.

THE NEW YORK MIRROR, one of the ablest remains papers in the country, published as a upplement a few weeks ago as calculated in a upplement a few weeks ago as calculated in the paper of the ball-room sense in Reman and allet, which is now being produced by Marraret Mather at the Union Square Theorem.

New York. THE MIRROR has the largest remaits circulation in America.

St. Paul Dispatch The last New York Misson has a despessed supplement in colors, giving a superstation of the descing-sense in Roman Juliet, as presented at the Union Squire To tre by Margaret Mather. It is a very person of very artistic piece of work.

Savannah, Ga. Therefore people are given qualifying at the well

my, Denyer, see ad. in "Mas

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CHEST VOICE 

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### EGRAPHIC NEWS.

Instant TO THE MIRROR.]

THE N. Y., Dec. 9.—The first production of anish's play, under its new andres, securred at the Leland Monning, before a fair-sized audience, the and play were well received, and aday night a larger audience was at Edwin Arden, in Eagle's Nest, is to very large business at the Museum.

TORT, R. I., Dec. 9.—Stetson's Mikado town by storm; packed house; fash-audience.

Basedos. Me., Dec. 8.—The Wilbur Opera and the population of the Middle of the Middle

ense advance sale.

Byrralo, Dec. 9—The holeterous manner which Winter has annoanced his arrival may count for Monday night's houses. It was set to did and anowing hard when the curtains set up Monday night. Lawrence Barrett's irhelien, at the Academy, and Bowser's farcal in the Swim, at the Court Street, had just it sized audiences. Gilday's Collars and offs drew a good sized house at the Museum, high is usually packed the opening night. At a Adelphi, where a little of everything and othing in particular was the attraction, there as a three-quarter house.

ROCHESTER, Dec. 9.—Den Thompson, is

conserve, Dec. o.—Den Thompson, is as finely at the Grand, with Joshua Whiteb. The audiences are delighted with our dy old friend, Uncle Josh, and the play has none of its charms. At the Academy, red. H. Wood's Specialty Congress is drawlarge houses and giving an excellent enterment. The De Comas, in their ariel bicycle deserve especial menton. The Casino is its share toward entertaining the prowho are crowding the house nightly to see le Elliott and a strong company headed by k and Williams.

ottle Elliott and a strong company handed by lark and Williams.

Boston, Dec. 8.—Watson and McDowell's Harry Watson and Alf. McDowell) Comedy ompany in Writkles opened to a packed outer at the Windsor. The treasurer of the heater stopped stilling seats at 7 45. The persumance was a decided success. The commany is first class throughout, and I am positive will have one of the largest weeks we have ad this season. The press notices this morning were excellent. CHARLES BURNHAM.

WILLIAMSPORT, Pa., Dec. 9.—Lester and llen's Minetrels drew a large audience Mon-

DETROIT, Dec. 8.—The Milan Opera com-pany opened a season of three nights to fair business at the Detroit. At Whue's George C. Beniface in Streets of New York was greeted by a large audience.

W. A. Clarke was offered the part of Paris in the Romeo and Juliet performance at the Union Opera company operand Monday. Or a week, to one of the largest houses of the cason. The opening opera. The Mikado, was ung to a well-pleased audience, who fully appreciated the superfority of the company. They succeeded in infusing more fun into this harming opera than any of their predecessors who have essayed to render it in Harrisburg. Eleanor H. Boyd is in demand, but has forsaken theatericals and given her attention to painting.

The Mimosa has become a society organization.

The Mimosa has become a society organization.

The Melpomene, which made a favorable impression last season, began operations at the Athenseum, Monday evening, with a comedy entitled Not Such a Fool as He Looks. It was cast as follows: Simon Simple, F. C. Randall; Daniel, D. Montgomery; Mr. Mould, Desne Pratt; Frederick, A. Jacobson; Felecia, Miss Wallace; Mrs. Merton, Miss Slote; Mrs. Mould, Mrs. Parkhurst. Dean Pratte shows to particularly good advastage, and the play received, generally, creditable treatment.

a house very large in spite of the raged. For Congress, with J. T. at the Park; The Mikado, at the et; Dan Sully in The Corner Gro-Howard; Ten Nights in a Barroom wand Wrinkles at the Windsor.

at the Bijou and Wrinkies at the Windsor.

Pittsburg, Dec. 9.—The Thalis German Opers company opened a week's engagement at Library Hall on Monday evening. A large audience was present, Nanon was given for the first time in this city, and was sung and acted very well. Annie Puzley is quite a favorite here. She opened to a large audience at the Opera House on Monday evening in her new play, Eily, which was very well received. Tayette Welch's Variety combination opened to a good house at the Academy. Katherine Rogers was taken quite ill on Monday and did not appear at Harris' Museum. Her company appeared in East Lynne to a good house. Lillian Spencer left for New York, Tuesday.

ELMIRA, N. Y., Dec. 8.-J. S. Murphy in Cerry Gow, Monday night, to a large Irish lement. Much enthusiasm. Tuesday night ester and Allen's Minstrels played to Impresse business. At the Mascot Academy. ester and Alien's Minstrels played to im-onse business. At the Mascot Academy, remettand Moulton's Opera company opened, the week in The Mascotte to a full house, o-night The Mikado was produced, with a miderable falling off in attendance. Cheap ices.

#### Amateur Notes.

Considerable ability was shown by the memors of the Bulwer at the Lexington Avenue
Opera House on Friday evening. The Lady
of Lyons was presented to a well-filled audineium. This play is a tedious one, even when
diver by a competent professional company.
That the Bulwer succeeded in making the
from interesting is much to its credit. Roerro Deshon was not as ideal Claude Melerro in appearance, but brought to the chareshon was not as ideal Claude Melappearance, but brought to the charasset in oviedge of the stage very
to feast among amateurs. He has
stadied in a good school, and in
a trying part will show to advantage.

Taber lacked carriage as Colonel
to was consistent and earnest throughalonas Platt's Beauseant deserves
the part is a thankless one, but
to his istelligent demeanor and
to the part is a thankless one, but
to his istelligent demeanor and
to the commendation cannot
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quietly and naturally. Grimaces and horse-play are not comedy, and should not be prac-tised. Braster Eller was too declamatory as Gaspard, and Fred Bart was a commendable landlord. Fannie Friedman brought to Paul-ine a beautifully expressive face and refined manner, and gave a generally even performance. What she requires is repose and more power in her acting. Maud Peters was a gentle and satisfactory Widow Melnotte. Bertie Frobisher, who undertook the role of Madame Deschappelles at short notice, was a decided successs. She has talent. The curtain did not rise until nearly nine o'clock—a fault of common occurrence at the Opera House.

Blow for Blow is announced for production

The Hawthorne will produce My Mother-In-Law at the Opera House, Dec. 14.

Law at the Opera House, Dec. 14.

At the next performance by the Bulwer an original drama by Maurice Eller, Jr., will be presented. The tollowing have been elected as officers of the society for this season: President, H. J. Anderson; Vice-President, R. H. Jackman; Secretary, B. J. Kelley; Treasurer, E. L. Taber; Stage Manager, R. Deshon; Assistant Stage Manager, F. G. O'Daniels; Business Manager, Charles Trier; Assistant Manager, J. H. Burrell.

The Amateur League's next entertainment will occur at the University Club Theatre Jan.
5. No play has yet been selected, but The Rent Day and All That Glitters is Not Gold have been under consideration. G. S. Whitson is the President of the League and Doctor Higgins chairman of the Dramatic Committee.

Fannie Friedman, who now plays with the Bulwer, was formerly known as Gertie Er-

Eleanor Trafford is in California making an endeavor to grow into fame.

Proper English and correct pronunciation should be the first considerations to be ustained on any stage. During the performance of the Bulwer presuming was called presoom ing: verses, versis; complimentary, compli-mentary, etc. Most of these errors are due to carelessness. The stage manager should cor-rect all discrepancies in this regard. At the regular theatre a dictionary is always placed envenient in the green-room, and the delin-quent always sent to consult its pages. The Bulwer is not the only sinner in this matter. At nearly every amateur performance these mistakes are made by educated people, who on the stage are guilty of errors for which they would dislike censure in private. To become artists pride must be buried and the suggestions of impartial critics observed.

The Merry Wives of Windsor will hold forth at the Brooklyn Academy of Music Dec. 15. Emma Sheridan, of the Liceum School, is playing Marianne in The Two Orphans with Kate Claxton.

Dr. Waters, one of the most experienced of the amateurs now on the stage, claims that the Amateur League has placed more competent leading ladies on the regular stage than any other society. He looks with pride at the success of Mina Gale, with Lawrence Barrett; Helen Russell, at Wallack's, and Lily Brush, with Harrison and Gourlay, who, he says, began their career with the League. Vera Vernay and Eleanor Trafford were also members of the society. Dr. Waters, one of the most experienced of

W. A. Clarke was offered the part of Paris

The Dunreath, which is in its first year, gave its initial entertainment at Irving Hall on Thursday last. Meg's Diversion was presented.

Jersey City now possesses a number of ambitious societies which are competing for dramtic honors with those of Brooklyn and the Metropolis.

At Steinway Hall, Dec. 2, an audience composed of the clite of the city assembled to greet the efforts of the Orpheus Glee Club. The soloists and musicians were each accorded a hearty welcome, and among them were voices of much promise. C. M. Wiske, A. Green-halgh, M. H. Burch, Ella Earle, F. R. Treasure, Maude Powell, B. S. Comstock, W. H. McDonlin, G. R. Findlater, C. J. Cole, W. E. Gavit, A. Goldmark and others appeared during the evening.

No Thoroughfare will be played by the Amaranth at the Brooklyn Academy Dec. 16. Charles Heckman will be seen as Jules Obenreizer, supported by Ada Woodruff, Helen Dayton, Ida Williams, Percy Williams, A. P. Vredenburgh, J. C. Costello and Alfred Young.

Time and the Hour was given by the Fenelon at the Brooklyn Athenæum last evening. In the cast were the Misses Wacholder, Maging and Taws and Messrs, Reilly, Quinn, Ruth

Charles Lamb, late of the Kemble, is appearing with the Monte Cristo company as Caderousse, and is reported to have met with

Hattie F. Nefflin, who was with the Standard Theatre company, has returned to the amateur stage and is with the Gilbert.

Jan. 21 has been secured at the Academy of Music by the League of Amateur Societies. Saratoga is the play.

The Mikado was sung by the Greenwich at the Opera House last evening. The Yorick contemplates for its second en-

tertainment a production of Clouds. The Sorcerer was given by the Amateur Opera Association at the Brooklyn Academy ast night to a crowded house.

The usual fashionable audience was in attendance on Dec. 2 at the Brooklyn Academy of Music, when the Gilbert made its second bow this season in Bartley Campbell's play of Fairfax. The Gilbert has made all of its re-nown in society drama, and has added one more success to its list, allough the absence

of its leading man. R. C. Hilliard, is naturally felt. This play moved smoothly and with the system which ever characterizes all in this society. Care was evidenced in the stage setting; the intermissions were of short duration, and the cast showed careful drilling and sober thought. John W. Noble, as the negress, has again proven what an admirable character-actor he is. He is always faithful to nature, and easily takes first place as one of the most reliable and talented actors in Brooklyn. H. J. Stokum, as the hero, was not entirely satisfactory. He is hard and unsympathetic, and should confine himself to the playing of strong, heavy parts, for which he has shown much ability. J. J. Dowling created merriment, and was fairly well assisted by Mrs. Darling.

Robert Deshon and Maude Peters will give the balcony scene from Romeo and Juliet at the Turf Club Theatre on Dec. 17.

Professor Charles Carroll, of the New York University, will talk to the students of the New York School of Acting upon "Principles of Reading" on Saturday afternoon.

J. W. Grath, one-time of the well-known Sheridan and Mack, is engaging a number of circus people for his new farcical comedy, entitled Eloped with a Circus, one act of which is to be a genuine circus. W. H. Batchellor, the famous leaper, has been secured. Dolan and McCarty, a well-known "team," have also been engaged and will have prominent parts. Some novel printing is being gotten up.

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the publication office. NEW YORK MIRROR, 12 Union Square.

#### Theatrical Litigation.

MR. THOMAS AND THE MUSICAL UNION.

A great deal of interest has been taken by musicians generally in the fight between Theodore Thomas, on behalf of his imported oboe-player, and the Musical Protective Union of this city. Mr. Thomas sought the protection of the courts in order to prevent his threatened expulsion from membership of the Union because he had violated its by-laws in employing Felix Boar as first oboeist in his orchestra. Bour has only been in this country since September last, and has been engaged by Mr. Thomas for the present season. Under the rules of the Union he cannot become a member until he has been in this country six months. The by-laws also provide that members of the Union cannot perform with or employ any person who is not a member. A fine of ten dollars is imposed for the first offense, twenty dollars for the second, and for the third a member may be expelled. Most all the members of Mr. Thomas' orchestra are members of the Union. On Sept. 15 Mr. Thomas received notice from the Secretary of the Union that he had been fined twice, and was required to show cause why he should not be expelled. Suit was then brought and an injunction obtained restraining the Union from taking any action against Mr. Thomas or the members of his orchestra. A very long discussion was had before Judge Andrews, in Supreme Court, Chambers, last week, upon the motion for the continuance of the injunc-

tion.

In his complaint, Mr. Thomas asserted that the by-laws were not within the scope of the objects of the association, but were in contravention and inconsistent therewith. He de vention and miconsistent therewith. He declared that the by-laws were unreasonable, oppressive and manifestly detrimental to the interests of the Union and its members, and were against public policy and void as being in restraint of trade; that for the due and proper cultivation of the art of music, and the promotion of the true interests of the mem-bers, it is at times indispensable that persons who have not been residents for six months should be admitted as component parts of per-forming orchestras and musical companies and that unless he was permitted to avail him-self of the best performers the market affords, he could not successfully conduct the or-chestra. The first oboe, Mr. Thomas alleged, is absolutely necessary in a first-class or-chestra, and oboe players, he said, of high rank are very rare, and without the aid of such a performer the music would be impaired and imperfect. His object in conducting an or-chestra is to elevate and educate the public in musical judgment and taste by maintaining an orchestra of the highest attainable merit, and that at the time he engaged Bour there was no other oboe-player of acknowledged skill who was a member of the Union, and of whose services he could avail himself. He declared that unless the directors were restrained his business would be broken up.

Although the by-laws of the Union have been in force for about three years, Mr. Thomas asserted, yet during that time, and until Mr. Bour's arrival, no foreign instrumentalists of any commanding talent have

ventured to come to this city.

In defense of the Union it was alleged that its members are at liberty to leave at any time, and then they will be free to play with any person they please; but while they remain members of the Union they are expected to obey its by-laws, which are in perfect consistency with the law, and are not unreasonable vexatious, oppresive or detrimental, but are in fact an aid and promotion of the objects for which the Union was formed. The limit of six months was fixed in order that the Union should have time to inquire into the character of musicians arriving here. The Union declared that the contract between Mr. Thomas and his oboe-player had been made in July or August last in Belgium, notwithstanding the fact that there are several members of the Union who are skilled players on the oboe, and have formerly been employed by Mr. Thomas. An affidavit made by Martin Papst, secretary of the Union, set forth that no threats had been made against Mr. Thomas or his orchestra, and that large numbers of instrumentalists. talists have come here, and, after waiting six months, have become members of the Union, some of whom are now in Mr. Thomas' orchestia, Mr. Papst stated that in July last Mr. Sachleben told him that he was going abroad to bring over musicians for Mr. Thomas' orchestra, and when his attention was called to the by-laws of the Union he said he knew all about them and that he might not bring over

any musicians except an oboeist.

It was argued that Mr. Thomas was entitled to whatever protection the law could give him against abuses of power by the Union. He urged that the by laws were void because they were in violation of the charter, against the principles of the common law and against public policy. In behalf of the Union it was insisted that its charter gave it the power to make its by-laws, which it had done for the protection of its own members, and that as Mr. Thomas had voluntarily become a member, he was bound to obey its rules or leave. The decision of Judge Andrews will be eagerly watched for by those interested.

THE MANAGERS AND THE EXCISE. To Judge Andrews of the Supreme Court has been submitted for adjudication the question-which has be n the cause of so much trouble between the theatre managers and the Excise Commissioners—as to what is the exact meaning of that section of the Consolidation Act which prohibits the sale of spirituous liquors in places which are connected by doors, windows and other apertures with the auditorium or lobbies of places of exhibition or performance in this city, and as to what the powers of the Excise Commissioners are under the Act. The case under which the question has been submitted is that of John M. Otter, the manager of the Metropolitan Hotel. From the vestibule of Niblo's Garden a door has always communited with the bar of the Metropolitan Hotel. After passing through the door a person is required to walk through hallways of the hotel in order to reach the bar. When the license for the bar had about expired, the Commissioners refused to renew it unless a promise was given that the door should be closed.

The closing of the door proved a great inconvenience to the guests of the hotel and a great and seats are selling high for the three weeks.

injury to the business, and consequently Mr. Otter obtained an injunction from the Court restraining the Excise Commissioners from restraining the Excise Commissioners from considering the use of the door as a cause for revoking or interfering with the license. The motion to continue this injunction was argued before Judge Andrews last week. Affidavits from Mr. Otter and Edward G. Gilmore, manager of Niblo's Theatre, were presented, to the effect that the door in question does not in any manner connect the harrown of the hotel any manner connect the barrom of the hotel with any part of theatre. It was argued that the closing of the door was a great injustice with any part of theatre. It was argued that the closing of the door was a great injustice and an inconvenience to the guests of the hotel, who were thereby compelled to go outside and around the hotel in order to reach the barroom. For the Board it was argued that it had not threatened to revoke the license, and there are exting in the matter, and there. had taken no action in the matter, and therefore there was no reason for the continuance of the injunction. Judge Andrews reserved his decision, which will be of interest when

announced, owing to its being a test.

The Koster and Bial case, where an injunction was obtained restraining the police authorities from interfering with Mr. Koster in the giving of concerts, and which brings up the question for determination with reference to the sale of liquors in concert-halls, has also been presented to the sale of liquors and liquors are lightly as also been presented to the sale of liquors and liquors are lightly as also been presented to the sale of liquors are lightly as also been presented to the sale of liquors are lightly as also been presented to the sale of liquors are lightly as also been presented to the sale of liquors are lightly as also been presented to the sale of liquors are lightly as also been presented to the sale of liquors are lightly as also been presented to the sale of liquors are lightly as also been presented to the sale of liquors are liquors. been presented to the same Judge.

MINNIE MADDERN AND CAPRICE. A decision has just been rendered by Judge Lawrence, of the Supreme Court, in favor of Legrand White, husband and late manager of Minnie Maddern, concerning the play Caprice. Howard P. Taylor and Henry W. Ranger, through their attorney, Frank D. Shaw, sued Manager White to compel the latter to return to them the manuscript of the play. Mr. Taylor claimed to be the author of the play, and both himself and Ranger claimed its ownership, the latter having a one-third interest in it. In the month of May, 1884, Mr. Taylor entered into a contract with Mr. White for the production of the play and its purchase for Miss Maddern, it being agreed that she was to have the leading role. The manuscript was given to Manager White, but the plaintiff charged that the purchase price for the play, which was \$2,000, although agreed to be paid during the season of 1885, yet it was not paid, during the season of 1885, yet it was not paid, and that there was also due them \$770 in royalties. Upon these facts an injunction was procured restraining Mr. White from producing the play or allowing it to be performed, and also enjoining him from in any manner disposing of the manuscript parts.

When the motion to continue the injunction was heard, Manager White presented his defence. He alleged that he had complied with the terms of the contract, and that there was nothing due to the plaintiff. He insisted that

nothing due to the plaintiff. He insisted that the contract was, according to agreement, that \$2,000 was the entire amount to be paid for the play, which included the royalties. The play was read to Miss Maddern, who said that it could be made a success, and she told her agent to purchase it. This he did, and it was subsequently rewritten and remodelled by the actress, and from that time, Mr. White alleged, it became a great success. It was then that Mr. Taylor insisted that the contract price for Mr. 1 aylor insisted that the contract price for the play should be increased to \$5,000 or \$7,000, as it had made such a hit. Mr. White refused to submit to this and said he would hold Mr. Taylor to his original contract. Mr. Taylor secured a portion of the manuscript and threatened to burn it and skip the country of the manuscript and threatened to burn it and skip the country the William and the same than the same th try, but Mr. White said it was afterward reed to him.

Judge Lawrence's decision was for the de

MR. WALDRON'S DEEP DAMAGES. A suit in equity has just been brought in the United States Circuit Court by Nelson Waldron against Marshall H. Mallory, George H. Mallory and Albert M. Palmer, for infringement of a patent obtained for certain 'improvements in theatrical appliances' which are now in use at the Madison Square Theatre. Mr. Waldron asserts that the appliances which are used in the manipulation of the double stage and accessories pertaining thereto at this theatre were the products of his own brain, and that he has a patent for his inoriginated before August 16, 1879 In the bringing of this suit he asks the Court for an injunction to restrain the Messrs. Mallory and Palmer from using the appliances, and also for an accounting of the profits which have been derived from the invention. Mr. Waldron also declares that he has sustained \$100,000 damages through the infringement.

THE THALIA THEATRE BOYCOTT. Last Summer Mr. Amberg, of the Thalia Theatre, while abroad, engaged a number of musicians and brought them over for his orchestra. The Musical Union, under the claim that the salaries he paid these imported musicians were not up to the regula. New York mark, demanded that they should be removed. mark, demanded that they should be removed.
Mr. Amberg declined to accede to this demand, and the Union, which is composed largely of Germans, promptly boycotted the theatre. Their influence with the large German population of the city was so great that the business at the Thalia Theatre suffered considerably, and Mr. Amberg has been obliged to capitulate. obliged to capitulate.

THE COGHLAN-STETSON SUIT. Charles Coghlan has obtained a judgment in his favor in the Court of Common Pleas against manager John Stetson, of the Fifth Avenue Theatre, for \$2.338 86 for services rendered. The merits of the case are well known. Last week Mr. Coghlan's counsel applied to Chief Justice Daly for an extra allowance, which was granted to the extent of \$216 94 in addition to the costs of the action.

### Professional Doings.

-Next week John T, Sullivan and Mae Clark leave Rhea's company. -Ellie Wilton will have a benefit in San Francisco next Wednesday night.

-The Skating-Rink failed in San Francisco, and Jacques Kruger has substituted his Photographer.

-Dickson and Joel's World company is not playing this week, a Harlem date having been wisely cancelled.

-Milton Gotthold has been transferred from Robinson's Opera House to Manager P. Harris' Baltimore theatre.

—J. C. Patrick, manager of Bristol's Eques-curriculum, was in town this week. He re-ports good business.

-Harry Knight, late of the Townsend Tra-gedy company of brief existence, has joined the Silver Spur company.

-1.ester Victor received very favorable notices for his acting as Adhemar, in Divorcons, with Aimee last week in Boston.

-Phil. S. Greiner, Lillie Greiner and J. B. Cooper have left one of the various Bad Boy companies and joined Helen Desmond.

-The Metropolitan Job Print offers a large lot of Mikado printing on reasonable terms. It is varied and pictorial and in many sizes and

-Crossen's Banker's Daughter company is either returning or has returned to town. Business in the West with the company has

—It is claimed that Charles H. McConnell had lent Henry E. Abbey \$5,000, which was to be paid out of the receipts of the coming engagement of Mary Anderson at the Brooklyn Theatre.

-Will C. Cowper left the city on Monday last for Troy to attend the representation of his play by Rose Coghlan. On his return he will make preparations for the production of his play, Blackmail.

—Managers holding contracts with C. H. McConnell at the Brooklyn Theatre are requested to communicate with Harry Miner, the new lessee. Manager Miner also invites applications for time.

-Loraine Rogers, of Charlotte Thompson's company, was recently arrested by an order from Judge Gedney, under the Workingwo-men's Act, for salary due Lizzie B. Masters, of 145 West Thirty-sixth street.

—On last Friday evening the members of the Fifth Avenue Theatre Mikado company remained on the stage after the fall of the curtain, and soon after the audience had left were photographed in the finale of the second act by calcium light.

—H. H. Webber, manager of the International Dramatic and Musical Bureau, recently established in University place, is meeting with success in his enterprise. His rooms have become a popular resort for reputable managers and actors.

—Allan Dare, by Admiral Porter, was produced at the California Theatre, San Francisco, on Monday night, before a large and fashionable audience. The occasion also marked the debut of Susie Williams, the wife of the son of a California millionaire.

John H. Havlin, the Cincinnati manager, met with a serious accident at his theatre last week. He fell some distance and sustained a fracture of the knee cap. He will be confined to his house for a long time, and it is feared that he will be lamed for life.

-The Cincinnati Law and Order League, as a derwier resort, besought the Mayor to with-hold licenses from those managers giving Sun-day performances. The Mayor has taken the matter under consideration, and will reply to the League before the close of this week.

—Next Tuesday evening will mark the hundreth night of Kellar, the magician, at the Comedy Theatre, and the occasion will be celebrated by the distribution of souvenirs. There is now not the slightest doubt on the part of the management that Kellar will fill the comfortable little theatre easily until next Summer.

—The following people have been engaged for the Barton Comedy company, which opens its season in Ripples under the management of Frank D. Nelson, next Monday, at Ansonia, Conn: Edith Barton, Essie Barton, Louise Barton, Frank D. Nelson, Charles E. Baughman, Julian Barton, and Fred. Miller, musical director. W. G. Peterson will act as advance.

—A number of people have been applying lately to the management of the New Park Theatre for the privilege of taking some of Ed. Harrigan's plays on the road. It has been decided to let no one have them, as Manager Hanley is arranging a trip for Harrigan and his New York company for the Spring and Summer, producing all of the principal plays in the repertoire.

-M. B. Curtis has a new comedy, written by himself, entitled Jean Baptiste, which is described by Mr. Curtis as "a French-Canadian play full of good, strong, situations, and plenty of the comedy element. Where and when I shall put it on I have not yet decided. My character will be a sort of French-Canadian Sam'l of Posen, and the dialect introduced will be one never hefore heard. duced will be one never before heard on the stage. In one of the acts will be introduced a scene from the Montreal carnival, introducing the ice-palace and the first stage representation of tobogganing."

—In a chatty letter from THE MIRROR'S Lancaster (O.) correspondent, he says: "W. E. Sheridan appears here in Louis XI. on Nov. 10. It is just twenty-two years ago last Monday since the writer had the pleasure of seeing Bill Sheridan, as the army boys used to call him, in the old Seventeenth Ohio, when William occasionally called around at Colonel Connell's headquarters to recite 'Eugene Connell's headquarters to recite 'Eugene Aram,' 'Shamus O'Brien' and other favorite pieces in 1863. This time twenty years ago Mr. Sheridan was playing Richmond to the lamented Edwin Adams' Richard."

The report that J. H. Haverly had secured the Comedy Theatre and would put his minstrels in that house at an early date, is without foundation. The only circumstance from out foundation. The only circumstance from which the rumor could have arisen was a recent visit to the city of Will Davis, manager of Haverly's Minstrels, and a call on Manager Tobin of the Comedy. Mr. Davis desired to be informed what arrangements could be made by which the minstrels, which have been playing in Chicago for the last ten weeks, could go into the house some time in the Society side. into the house some time in the Spring, either in April or May. It is said that Mr. Haverly is looking for a New York opening.

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